REPORT ON FEATURE PRODUCTION CONTINUED: SEE PAGE 8

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THE CANADIAN FILM DIGEST

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Feb. '73/35c

TWINEX'S J.S. Kurk dies

On Thursday evening, January 25th, 1973, John Kurk, Manager of Theatre Operations for the Twentieth Century Theatres circuit died of a heart attack in the Toronto General Hospital. He was in his fifty-fourth year.

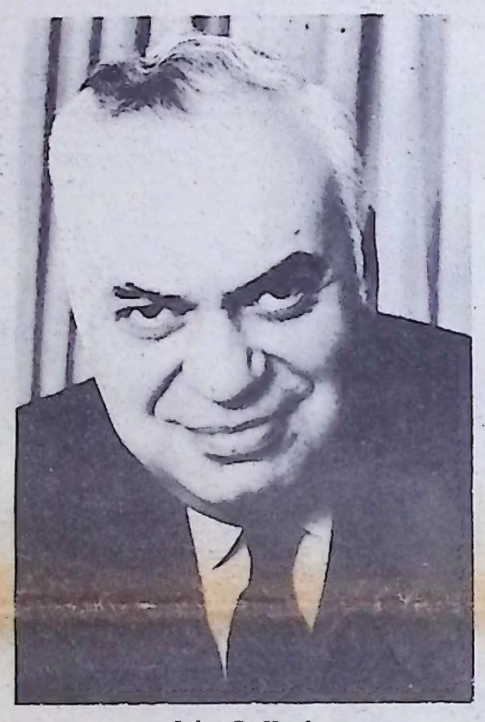
The popular veteran showman was born in Winnipeg. He entered the motion picture industry in distribution of foreign films and theatre management in the Winnipeg area, while still in his teens.

In 1942, John Kurk joined Nat Taylor's Twentieth Century Theatres circuit as assistant manager of the Regent Theatre in Sudbury and for the next seven years managed in North Bay, Sudbury, Ottawa, London and Toronto.

In 1949, Kurk was appointed District Manager for the circuit and in 1963 became Manager of Theatre Operations.

During the past twenty-four years he worked in close association with Vice-President Myer Axler, in the circuit's expansion into the Drive-In Theatre field, becoming a recognized authority on Drive-In construction and operations.

Nat Taylor, President of Twentieth Century Theatres remarked that, "John Kurk had been in the employ of our company for over three decades. One might say that he literally started at the bottom of the ladder and worked himself up to a position of great importance and responsibility. His competence and fine knowledge of all aspects of theatre operations were immediately sensed by everyone who came in contact with him. More importantly, he was respected and liked by everyone with whom he did business, particularly by the managers who were under his supervision. His passing must be considered not only as a great loss for our company but for the entire industry. He will be sorely missed by many people not only as a confrere and a friend but as a person of stature in our business."



John S. Kurk

John Kurk is survived by his wife Ida, daughter Candice, his mother and two sisters.

Management shifts at Twinex due to Kurk's passing

As a result of the untimely passing of John Kurk, Myer Axler, Vice-President of Twentieth Century Theatres recently announced the following appointments:

Martin Simpson becomes the new Manager of Theatre Operations; Dudley Dumond becomes the new Supervisor of Theatres in the Toronto area and assistant to Simpson, and Fern Marleau manager of the Capri has been transferred to the Yonge to replace Dumond.

Martin Simpson began as an usher at the Capitol Theatre, Windsor under Dan Krendal in 1930. Simpson managed the Capitol Theatre, Halifax from 1940 to 1946. After a short stay at the Century in Hamilton he became the manager of the new flagship of the Twentieth Century chain, the Downtown, where he remained for fifteen years. In 1963 he was appointed Supervisor of Theatre Operations.

Dudley Dumond joined the Twentieth Century circuit in 1948. After managing several Toronto houses he opened the new Deluxe Westwood Theatre. In 1963 he was transferred to the Midtown which was later renovated as the Capri. In 1969 upon the acquisition of Lowes theatres by Twinex, Dumond was transferred to the Yonge Theatre.

Martin Simpson

Dudley Dumond

ONTARIO GOVERNMENT REPORT URGES FILM POLICY CHANGES

A Report has been submitted to the Ontario government calling for a provincial involvement in feature film production and exhibition with wide-ranging effects.

The report was commissioned by former Ontario Minister of Industry and Tourism John White and has been presented to his successor Claude Bennett.

The brief proposes that every Ontario theatre be required to exhibit Canadian Features for eight weeks of every two years. In the case of multiples 7.7 per cent of the seating capacity is the quota. Special arrangements would be made in the case of hard-ticket runs, etc. The aim is to expose Canadian features to audiences who would never see them, especially in small towns.

To encourage the theatres' co-operation, the 10 per cent tax would be rebated from the Canadian run, with 5 per cent going to the theatre and 5 per cent to the producer of Ontario-made features. In legit theatre no tax is payable.

Another recommendation is abolition of the Theatres Branch and substituting an Ontario Film Office which would have a wide role. Besides encompassing the Theatre Branch's duties, it would administer the quota and review it every two years, especially the prerequisites for Canadian content.

Censorship should be abolished and a classification system substituted. No cutting would take place, but the Film Office would classify each film according to the following categories: General, parental guidance advised, restricted to those 18 and over, and X. The latter group would be labelled such to indicate that they could be liable for prosecution, thus letting the courts act as a forum for the determination of obscenity.

The licensing of projectionists would be abolished.

The Ontario Film Theatre would be expanded to include more branches in small towns.

An Ontario Film School should be established to train personnel. Co-operation from the industry would be hoped for.

A script development fund of $250,000 should be created. Each applicant could receive a maximum of $12,500.

A major international film festival, incorporating the Canadian Film Awards should be established.

Acting on the premises that Film is an essential part of our cultural identity and that the ultimate goal is full film industry employment, plus exposure for Ontario outside the province, the committee accepted briefs from any party concerned and studied the methods of other countries.

The committee consisted of Producer John F. Bassett, Film-makers Budge Crawley and Peter Rowe, Critic and Publicist Joan Fox, TV Personality Carole Taylor, Film Buff Dr. J.H. Walters, Lawyers Robert Macauley, Dick Roberts and Julien Porter.

While praising present efforts, especially those of the CFDC, the committee feels that the present amount of feature activity, growing strong as it is, needs refinement and support to grow properly.

A complete report is to follow this brief.

CFDC announces grants

The Canadian Film Development Corporation announced that six of thirty projects submitted for consideration through its special investment program have been accepted.

The projects came from across Canada, with Toronto, Montreal, Vancouver, Ottawa, Waterloo and Calgary offering entries.

The budgets of the features did not exceed $100,000 each and CFDC investment came to no more than 60 percent of the total.

The CFDC noted that this latest group of projects was more realistic in that the film makers had kept in mind the budgetary restrictions. Furthermore, the directors intended to collaborate with producers and writers rather than assuming all of these roles themselves.

The features accepted were: *The Hard Part Begins.* Produced by Odyssey Films, Toronto; Directed by Paul Lynch. "A few days in the life of a country and western singer." To be filmed in southern Ontario.

Killing Time. Produced by Morley Markson and Associates, Toronto. Directed by Morley Markson. "A tragi-comedy of four persons."

Moss Tarts. Produced by Coquihala Films, Toronto. Directed by Robbie Malenfant. "Two teenage girls set out with a search party only to find themselves lost in the Ontario bush."

Blanc Noel. Produced by Association cooperative de productions audio-visuelles, Montreal. Directed by Michel Bouchard. "A study of Noel, an unusual man who considers life differently from his fellow men."

On N'Engraisse Pas Les Cochons a l'Eau Clair. Produced by Cinak Ltee and Les Productions Prisma Inc., Montreal. Directed by Jean-Pierre Lefebvre. "Portrait of an undercover policeman at work on a college campus."

L'Ille Jaune. Produced by Cinak, Ltee., Montreal. Directed by Jean Cousineau. "The trials of a man and woman living on an island harrassed by the forces of law and order. They escape to the city."

The special program continues. Applications for the next consideration session must be submitted by April 1st.

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EDWARD G. ROBINSON DIES

Edward G. Robinson, a screen favorite who recently completed his 101st movie, died on January 26 at age 79. His death was caused by cancer. He was buried in New York, where he lived as a child.

His portrayal of a tough, sinister man set a style for decades. Best exemplified in *Little Caesar*, when he portrayed Rico Bandelli's rise through the mob, and in countless films thereafter, he was copied by every subsequent gangster portrayal. Many real-life gangsters tried to imitate him — chomping cigars and issuing orders out of the sides of their mouths.

But Robinson also had a real feel for comedy, from *Kid Galahad* in 1938 to *Come Blow Your Horn* in 1960. His timing was impeccable and he was truly an actor of great skill and depth.

In all his films grossed, at a modest estimate, over $50 million. He was the first Hollywood star to entertain the troops in Europe during World War Two, and he used his radio show of the time as a soap box for the American Way.

For this work he received a citation from the American Legion. He always professed his patriotism, perhaps because he was a poor immigrant in his youth.

Born Emmanuel Goldenberg in Bucharest, Rumania, he was brought to the U.S. by his parents and grew up in the lower East Side. He wanted to be a rabbi and then a lawyer, but his interest in theatre happened while enrolled at Columbia University. He tried silent films but was unhappy. When sound arrived, he found his true calling.

In the forties his generosity brought him to give his name for many causes, and in the McCarthy witch-hunts he was branded and blacklisted. He carried his case to the House Committee on Un-American Activities and was acquited.

He was, in real life, the opposite of his screen character. Generous and kind, a gourmet and connaisseur of art, he lived according to his box office earnings. But he had his setbacks: he was forced to sell his three million dollar collection of paintings to satisfy his divorce settlement, and he recovered from a heart attack.

A number of top Hollywood figures attended his funeral in California. Jack Benny, George Burns, Groucho Marx, John Ford, Jack Warner, and Hal Wallis were among those present. Music by his close friend George Gershwin was played, and Charlton Heston delivered the eulogy.

His last movie, MGM's *Solyent Green* is still to be released. Robinson was to receive a special Oscar at this year's awards. It would be his first.

George Raft, Marlene Dietrich, and Robinson in a promo still for Manpower, 1941.

Bassett announces film on Louis Riel

At a recent press conference, John Bassett announced that Agincourt Productions plans a major motion picture on the life of Louis Riel.

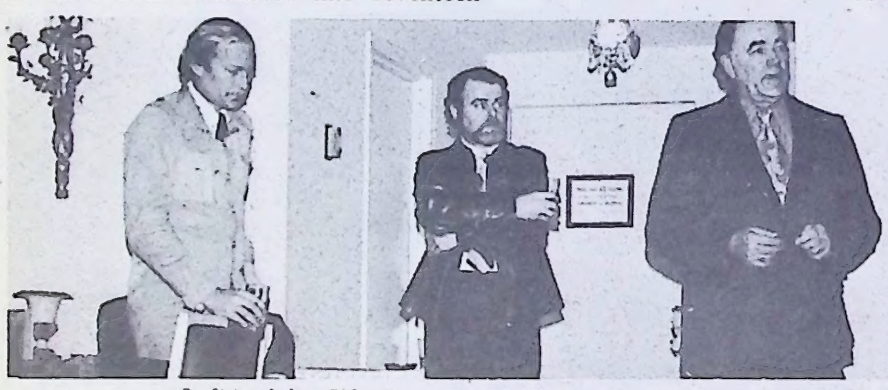
Production is hoped for late 1973, but no details other than the announcement of acquisition of the property were available.

The project stems from an agreement between Agincourt and western author Louis L'Amour. L'Amour has signed to write a book on Riel to be published in the spring. From that a screenplay will be fashioned and the film will be underway.

L'Amour is one of the most successful Western authors in publishing history. His books have been translated into seventeen languages and have sold more than forty million copies.

His grandparents were Canadian and he grew up in the part of North Dakota where Riel exiled himself to. L'Amour's name on the credits will spur interest in the film, the backers feel. Several L'Amour works, among them *How the West Was Won, Heller in Pink Tights,* and *Shalako,* have been filmed already.

No other participants were named by Bassett or Ted Delaney. L'Amour remarked that the same star had occurred to them both, Richard Harris, for Riel. Bassett commented that he would like William Fruet to do the screenplay and Arthur Hiller to direct, but emphasised that these names were only suggestions.



Left to right: John Bassett, John Beckwith, and Louis L'Amour

MARKET REPORT

ENTERTAINMENT STOCKS

STOCK	CLOSE JAN. 2	CLOSE JAN. 30	NET CHG.	HIGH FOR 72-73	LOW 72-73
TORONTO STOCK EXCHANGE					
Baton	13	13¼	+¼	14	7⅜
Bushnell	8	9½	+1½	10	7
Canadian Cable Systems	18¼	17	- 1¼	23¼	14½
CFCN	10½	10⅝	+⅛	14⅛	9
CHUM B	12	13½	+1½	13½	8
IWC Industries Ltd.	3.90	3.60	-.30	4.20	1.75
Maclean-Hunter Cable	18¼	17⅞	-⅜	20½	8½
Premier Cable	18	17⅞	-⅛	23	11⅞
Q Broadcasting	5½	6	+½	9⅝	5
Rank Organization	23¾	23⅝	-⅛	29⅜	21¼
Selkirk A	12¾	14¾	+2	14¾	9
Standard Broadcasting	13	13⅛	+18	17¼	12½
Western Broadcasting	13¾	14¾	+1	18¼	12
MONTREAL STOCK EXCHANGE					
Astral	1.70	1.70	—	2.60	1.45
VANCOUVER STOCK EXCHANGE					
All Can A	2.00	2.80	+.80	5.50	1.00
All Can B	1.90	2.70	+.80	6.00	1.15
NEW YORK STOCK EXCHANGE					
Columbia Pictures	9⅝	7¾	-1⅞	14⅞	8
Walt Disney Split 2:1	122	107¼	-14¾	123⅞	103½
Gulf & Western	35⅛	31⅛	-4	44¾	28
Lowes	47¾	38⅝	-9⅝	60½	38⅝
MCA	33⅞	27½	-6⅜	37⅞	23⅛
Metromedia	31⅞	29⅜	-2½	39	27¼
MGM	23¼	22	-1¼	27½	16¾
National General	32⅝	33¾	+1⅛	36⅝	21½
Transamerica	17⅜	16	-1⅜	23½	15⅜
20th-Fox	11⅝	10	-1⅝	17	8⅝
Warner Communications	38¼	31½	-6¾	50¼	31
AMERICAN STOCK EXCHANGE					
Allied Artists	4	3⅞	-⅛	7⅛	2½
Cinerama	2	1½	-½	3⅞	1½
Filmways	4¼	4⅛	-⅛	8	3⅝
General Cinema	35½	33½	-2	55½	31½

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Domestic Notes

People, Places, Events from Across Canada.

The acquisition of film rights to Canadian novels continues to increase at a healthy rate. Latest is Shmucks, by Seymour Blicker and published by McClelland and Stewart. The story involves a confrontation between an immigrant cab-driver and a young executive. Blicker will write the screenplay. Producers are David Gil (Joe), and Michael Costom and Richard Hellman of Montreal . . . .

When in Toronto recently to film Don Shebib's Get Back, actor Michael Parks talked with backers about a western he has written. It would be made in Western Canada.

And Western Canada is promoting itself as a film location source. B.C. is interested in film production, and Alberta has gone one step further by sending a three man sales group to Hollywood to promote the province as a scenic location. Last year two million dollars was added to the provincial economy by outsiders filming there . . . .

P. Michel de Grandpre has been named president of Onyx Films. De Grandpre was exec. producer for Onyx's Alien Thunder. Formerly he was special advisor to the Quebec government for industry, commerce, and political economy. His main vocation is the law

Distribution: Ambassador Films, newly formed company by Len Herberman, has acquired Cinerama, Dimension-General, and United International rights for Canada. All were previously held by International Film Distributors, where Herberman was General Manager . . . . Reg Wilson has left IFD and returned to Prima after only a short term as General Manager. Mort Manson has replaced him. Also departed to Ambassador is Publicity and advertising's Harriet Bernstein. Irma Stanic assumes her role at IFD . . . . Bruce Raymond, former Variety chief for the CBC, has formed his own distrib. First property acquired is English language rights for a movie of British rock group Pink Floyd. The main business is non-theatrical, however . . . .

And the CBC has issued an annual summary statement. A goal of seventy per cent Canadian content is predicted. No mention of feature films is made.

The National Film Board feature **Taureau** has opened in Montreal. An English version is expected in late March. Written and directed by Clement Perron — writer of Mon Oncle Antoine — it is set in a small Quebec village. A young man and his family represent evil to the villagers. The women desire him and the men are jealous, especially after his secret love affair with the school teacher is discovered.

Gille Carle's **La Vraie Nature de Bernadette** continues in the limelight. The November issue of the French magazine L'Avant Scene-cinema featured the movie. At Carle's request, stories about Claude Jutra's Mon Oncle Antoine and Denys Arcand's La Mauditte Galette were included also.

The first festival of **Women and Film** will be held in Toronto from June 8-17. Site is the St. Lawrence Centre. Then the festival will move to eighteen cities across the country. The criteria for entries is that the major contribution to the film be by a woman and that it meets the esthetic and technical standards of the screening committee. Also included will be current and retrospective international film, seminars, workshops, video and photographic exhibits. Plus movies for kids in the Day Care Centre to be provided. More info from 9A Charles St. West, Toronto 5.

WOMPI announces a Nip'n'Tuck Cheese Party at Toronto's Variety Club on March 14th at 5:30 p.m. At their recent dinner held at Toronto's St. Lawrence Hall, more than $400 was donated to the Will Rogers' Christmas Salute . . . .

NABET election results for vice-president. Ed Scott of Local 71 Toronto was elected from Region 7; Cyril Ryan in Region 9 in Newfoundland; Tom Kennedy in Region 5; and, by acclamation, John Donley in Region 3 and Howard Atlas in Region 1.

Kodak and the Canadian Government Travel Bureau have backed a 27 minute short called **Picture Canada.** To be shown around the world, it was made by Crawley films. Producer-director Jim Turpie deployed 15 cameramen around the country, and the result is a collection of Canada's life and visual splendours . . . .

ACTRA and the **CFDC** combined to sponsor a panel and gathering for producers and actors at Toronto's King Edward hotel last month. Subject discussed was the extent of participation in Canadian features by Canadian actors . . . . **ACTRA** also announces the replacement of two members of its board of directors: David Higgins resigned because of overwhelming business interests, and Reg Gibson because of illness. The present board has a year to run, so replacements were elected. New President is Don Parrish of Toronto and new Treasurer is Lorraine Thomson of Toronto.

A staff report to the Canada Law Reform Commission says that the dissemination of obscene matter should no longer be a crime in Canada. Children should be protected, and advertising regulated so that adults would not be bothered by the nuisance of overselling, but no tampering or prosecution should take place with the material itself. The recommendations apply to films also. The report is preliminary only.

Variety Club Tent 28 held its monthly meeting and announced a new membership drive to be headed by Frank Mancuso of Paramount, Frank Fisher, Herb Stewart of Universal, and Bob Myers of Odeon. Guest for the luncheon was songstress Ella Fitzgerald.

The Variety Club Luncheon.

COMING IN MARCH

All the awards — all the critics' choices

PLUS

FOUR CANADIAN PRODUCERS TALK ABOUT THEIR PLANS AND THE INDUSTRY

Focus On: Paul Newman

Producer-director-actor Paul Newman was in Toronto last month to promote his latest directorial effort The Effect of Gamma Rays on Man-in-the-moon Marigolds, starring wife Joanne Woodward and daughter Nell Potts. Below are various comments about his career and the industry.

On the Film: "I'm fed up with cooled out and mindless violence. I think if you can get people caring about things again, getting involved, then you're accomplishing something."

On acting: "Acting is absorbing other people's personalities and putting them on the screen- or often fragments of my own personality. I'm a great sponge."

On his publicity tour: "It's practically as medieval as a political campaign. By the end of the day I feel like the most boring person in the world."

On his wife in the film: "Working together is delicious. She's such a fine, intuitive actress."

On racing cars: "I won my first car race at Limerock, Connecticut, this summer. And let me tell you coming through that checkered flag was a lot more fun than anything I've experienced as an actor lately."

On his successful marriage: "She makes all the little decisions in our lives like buying the house, choosing scripts, where the kids go to school, etc. I make the big ones like should we let Red China into the U.N."

THE CANADIAN FILM DIGEST

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Publisher: Garth Drabinsky

Editor: Stephen Chesley

Advertising Sales Director: Barry Silver

LETTERS TO THE EDITOR

More on production of Canadian Movies

To the Editor:

I wish to comment on the letter of Mr. M. M. Stevenson of N.G.C. (January 1973) regarding advertising expenses for Canadian-made movies.

As my company distributes the posters in Canada for N.G.C., I wish to add that besides the expenses of opening campaigns that N.G.C. spent for *The Crowd Inside*, they prepared advertising accessories of more variety and sizes than what other distributors would prepare for a Canadian-made movie. The amount spent was close to $1,500 and the items were prepared long before the picture was scheduled to open, so the exhibitor as well as the producer had ample opportunity to expose the picture to the public.

I feel, therefore, that people lodging criticism against Canadian distributors regarding Canadian-made movies are not doing their homework properly. They are irresponsible and they don't have the facts available from the right parties involved.

Yours Truly
Max Candel
Consolidated Theatre Services
Toronto

Readers' comments are always invited, whether about a particular article or just something you have to say. Keep them concise, and send your comments to Letters, The Canadian Film Digest, 175 Bloor St. East, Toronto 5.

EDITORIAL: Ontario Gov't Report

Recently, a ten man exploration team appointed by the Ontario Government, offered its recommendations to the Minister of Industry and Tourism on "how the private film sector in the Province of Ontario might jointly benefit, through co-operative planning and programs for the (feature) film industry". The occupations of the committee were listed as follows: three lawyers, two film-makers, a film critic, a publicist, a TV personality, a film buff, and an exhibitor.

Certain of the recommendations are to be well received. Specifically: censorship should be abolished and a film classification system similar to the United States be established; that an Ontario Film School be established; that a script development and pre-production fund of $250,000.00 be established and administered by a newly created Ontario Film Office which would also assume the functions and responsibilities presently under the jurisdiction of the Ontario Theatres Branch; and an incentive for theatre exposure of Canadian feature films based on a rebate to the theatres and to the producer of a feature film made in Ontario and exhibited in Ontario.

However, notwithstanding the admirable efforts of the committee, two of their recommendations demonstrated a lack of knowledge of the realities of the feature film marketplace.

First, the report calls for the implementation of a quota system whereby every theatre in Ontario would be required to exhibit eight weeks of Canadian feature films over a two year period. Let it be understood, that although a quota system may ensure that a film is booked, it will never insure that people will pay money to see a film, especially when one considers the high ticket prices in 1973, resulting in a much more selective moviegoer. Since the advent of television (and even before then) people only go to see "what they want to see". No amount of coaxing or law making or any other form of persuasion will make it any different.

Furthermore, the practical effect of such a measure will in essence be economic discrimination against the exhibitor. If the exhibitor is forced by law to play films that do not attract audiences of a sufficient degree to pay his overhead, his economic status must be greatly affected. This would especially be so in small urban sites with one or two theatres to support the entire population. Feature film quotas have historically been impractical and unworkable even in England where it is the Eady Plan, not quotas that have stimulated their industry.

The report also recommended an annual major international film festival, preferably in Stratford or Toronto, which would incorporate the Canadian Film Awards. Clearly, an international film festival of great magnitude would be important not only to stimulate interest in film from within the province, but to focus world attention on this province as Cannes has done to France.

However, nothing could widen the present political anxieties between the English and French Canadian film industries than by fixing the Canadian Film Awards in Ontario. Since 1968 of the 83 Canadian films that have been produced, 41 were produced in French. In that period only three films recaptured their full production cost and reached profit positions, two of which were French. In short, French Canada is as important to our "Canadian" film industry as English Canada and we can ill afford a separation of this segment of the industry which would be the inevitable result if such a decision were taken.

No material yardstick can measure the contribution that film production can make on the cultural traditions of a country or as an effective ambassador for a country in other nations. The next decade in the Canadian Film Industry will be a highly productive era with the allocation of more investment dollars and human capital to aid its growth. The committee's report exemplified the need for methods in which to encourage and foster film production in Canada. But, there are other ways to stimulate the industry and in our next edition we will be presenting a detailed proposal which should be of interest to film-makers, exhibitors, distributors, members of both Provincial and Federal legislatures and, in the long run, the movie-going public, on whom we all depend.

Garth Drabinsky
Publisher.

DOLLARS AND SENSE About Censorship in Manitoba

Paul Morton is President of Odeon-Morton Theatres.

By PAUL MORTON

For all Governments censorship is a major political nuisance. From their viewpoint there is no right answer; no matter how restrictive or how lenient they are, it will never satisfy both the civil liberterians who abhor the basic concept and the right wing elements who are convinced that explicit expression in film will lead to erosion of morality within our society.

In Manitoba, the election of an N.D.P. Government, with its power base having an academic, rather than a labor orientation, signalled the direction to be taken by censorship in this Province. There is no question that several senior cabinet members had a philosophical objection to censorship and wanted it eliminated. It was change for the sake of change, as from a practical point of view the existing system was functioning in an intelligent and progressive manner. There was, however, one major potential problem in existence, which was of major concern to both the Industry and others, and that was the power held by the Board if it chose to exercise it. The operative section of the old Act set out:

"The Board may reject any film or slide depicting scenes of an immoral or obscene nature, or which indicate or suggest lewdness or indecency or marital infidelity or showing the details of murder, robbery or criminal assault, or depicting criminals as heroic characters, and the Board may refuse to approve any other picture which it may consider injurious to public morals, suggestive of evil to the minds of children, or against the public welfare."

The key word in the above is, of course, "may". The power, though, was totally in the hands of the Board and a Government could theoretically load the Board with people who could unquestionably close down the movie industry in Manitoba, as at least 95 percent, if not all, pictures produced today would fall into one or more of the above restrictions. If this proposition seems far-fetched, consider the recent nominees to the U.S. Supreme Court, who are appointed to reflect the views of the President in respect to interpretation of the U.S. Constitution.

To create the illusion that the prospective changes were not merely arbitrary Government action, a Review Board was created by the Province to hear submissions from the public, to investigate the situation in other jurisdictions and to ultimately make a report which would be the basis of any revisions. Hearings were held throughout the Province and there were approximately 75 submissions made to the Board from representatives of industry, clergy, concerned parents and such other groups as diverse as the Association for Civil Liberties and the John Birch Society.

The majority report of the review commission favored the total abolition of censorship. However, the minority report, while favoring the practical elimination of censorship, wanted to give the Board the power to reject a picture if it contravened the obscenity provisions of the Criminal Code, specifically Section 159-8, which defines obscenity as follows:

"For the purposes of this Act any publication a dominant characteristic of which is the undue exploitation of sex or of sex and any one or more of the following subjects, namely, crime, horror, cruelty and violence, shall be deemed to be obscene."

It was a minority view that if a picture was rejected on this basis, it could be appealed to a judge in chambers for a ruling, in the same manner as rulings are obtained from the Department of National Revenue in regard to tax matters. There would also be the right of further appeals to superior courts.

This approach would allow a distributor or exhibitor to operate with full confidence that they are within the bounds of the laws of Canada. The rejection of this approach forces the Industry to, in fact, commit a crime in order to find out if the Act is legal or illegal.

The Government, after over a year of procrastination, brought down its revisions in early 1972. The new Act changed the name of the Board from, "The Manitoba Censor Board" to, "The Manitoba Film Classification Board" and this in fact became its function. The Act totally prohibited the Board from either rejecting or cutting films. Its sole power is:

"To classify any film or slide which in its opinion is unsuitable for viewing by children or by a family, by reason of sex, nudity, violence, foul language or other reason in such a manner that the film or slide shall be restricted to viewing only by persons 18 years of age and over."

This provision resulted in Manitoba being the only Province in Canada which had absolutely no film censorship, and placed the Industry here in a unique and difficult position. The preponderance of legal decisions in other parts of Canada (and in Manitoba in the "Stewardesses" case) have held the prior Censor Board approval of a film is, in effect, "lawful justification" when a charge has been laid under Section 159-2 of the Criminal Code, which reads:

"Everyone commits an offence who knowingly, without lawful justification or excuse, sells, exposes to public view, or has in his possession for such a purpose any obscene written matter, picture model, phonograph record or other thing whatsoever".

There is still some question as to whether that Section is the proper one under which a charge should be laid for the showing of an alleged obscene film or should it perhaps be under Section 163-1, which is the approach taken by the Province of Saskatchewan. This Section holds that:

"Everyone commits an offence who being the lessee, manager, agent or person in charge of a theatre presents or gives or allows to be presented or given therein an immoral, indecent or obscene performance, entertainment or representation".

If the latter Section is the correct one then the question of prior censorship may be academic. It is, however, immaterial for those in Manitoba because no matter which Section is selected it is obvious that there is no protection and that the Industry is wide open to charges if the Government wishes to proceed against a particular picture. This situation makes it virtually mandatory that an exhibitor view, preferably in the company of his lawyer, any picture which fits into the restricted category.

While the Government changed the legislation to prohibit banning of pictures, they have, in fact, moved to a more subtle but perhaps just as effective means of prohibiting the showing of certain films. It is by the simple expedient of sending a notice to the distributor, with a copy to exhibition and to the Attorney-General, which states in substance that "it is the opinion of members of the Board who viewed this film that because of its undue exploitation of sex and brutality this film could possibly be in violation of the Criminal Code". The letter goes on to state "That the Board is not in a position to render a legal opinion; it is, however, their view".

To date no picture with this warning has been played although nothing specifically prohibits an exhibitor from doing so.

The Government also made what I would suggest is a gross error in selecting the categories which were to be used within the Province, even though they were warned about the dangers that would be created. They selected names for the categories which are both at variance with the MPAA ratings in the United States and the prior classifications for Manitoba. There was no change in the General category, however what was formerly Adult has now become Mature and what was formerly Restricted has become Adult Parental Guidance, with a new fourth category, absolutely banning anyone under the age of 18 from attending, being called Restricted. This has created a situation where Manitobans seeing the classification Restricted, could in the past take their children. They can now no longer do so. They also see on U.S. television, which is readily available within the Province, the classification Adult Parental Guidance. It has a totally different meaning under the U.S. classifications than it does in Manitoba and it has created significant amounts of confusion.

For all the criticism which the writer has directed towards the Government in regard to the drafting of the Act, the Government made one enormously intelligent decision and that was in the appointment of the Chairman of the Board. They selected Father John Pungente, S.J., a young Jesuit priest who is not only modern in his outlook and highly intelligent in his approaches, but also highly knowledgeable about film. He has approached a most difficult job with great common sense and as a result problems have been minimized. For example, only those pictures which can best be described as skin flicks have been put into the fourth or Restricted category. Any quality pictures have been put into the Adult Parental Guidance category, even though they may contain very explicit sex, language or themes. A further example would be the placing of pictures of particular interest to young people, such as Polanski's *Macbeth* or Kurt Vonnegut's *Slaughterhouse Five* in the Mature category, probably the most lenient classifications they have received anywhere in Canada.

In common with many other areas with this Government they have created their own bureaucracy. The Government approach has been that there should not be a censor or small group of censors. They have created a fifteen-man Censor Board covering a relatively divergent cross-section of the community with three people sitting at anyone time. To a certain extent the luck of the draw as to which one of the five groups classifies a particular picture will determine the classification for that particular picture. The enormous size of the Board has, of course, resulted in substantially increased costs, and in fact classification fees are virtually double what they were under the prior legislation.

We, in Manitoba, are still attempting to feel our way through the problems of the new legislation. It appears that in concept it makes great sense and perhaps will form a basis for changes in other provinces.

However, the strongest possible warning must be given to avoid the pitfalls of the details created by poorly thought out regulations with which the Government in Manitoba has burdened this otherwise progressive and intelligent concept.

PRE-VIEW: Movies To Be Released FebruaryThrough March

THE ASSASSINATION OF TROTSKY
Distributor: International Film Distributors (Cinerama).
Cast: Richard Burton, Alain Delon, Romy Schneider, Valentine Cortese.
Credits: Director: Joseph Losey. Co-Producers: Norman Priggen and Joseph Losey. Executive Producer: Josep Josef Shaftel. Cinematographer: Pasquel de Santis. Production Designer: Richard MacDonald.
A French-Italian co-production: Compagnia Internationale Alessandra Cinematographica and Valoria Films. Running Time: 103 minutes.
Story: Historical drama about the murder of one of the century's most famous men.

BAXTER
Distributor: National General.
Cast: Patricia Neal, Jean-Pierre Cassel, Britt Ekland, Lynn Carlin, Scott Jacoby.
Credits: Director: Lionel Jeffries. Producer: Arthur Lewis. Executive Producers: Howard G. Barnes and John L. Hargraves. Screenplay by: Reginald Rose. Film Editor: Teddy Darvas.
Story: Twelve year old Roger Boxter is uprooted from his California home by the divorce of his parents. His mother takes him to live with her in London where she hopes to build a new life for herself.

BONNIE'S KIDS
Distributor: Ambassador Film Distributors Limited.
Cast: Tiffany Bolling, Steve Sandor, Robin Mattson, Scott Brady, Alex Rocco.
Credits: Written and Directed by: Arthur Marks. Executive Producer: William Silberklett. Producer: Charles Stroud. Assistant Director: Dave Marks. Film Editor: Richard Greer.
Story: Bonnie has been dead for two years, yet she is still the centre of talk in her small town. Everyone said she was no damn good and some said she had every man in town.

CACTUS IN THE SNOW
Distributor: Ambassador Film Distributors.
Cast: Richard Thomas, Mary Layne.
Credits: Executive Producer: Rudy Durand. Producer: Lou Brandt. Writer and Director: Martin Zweiback. Photography: David M. Walsh. Editors: Robert Swink, William Sands.
Story: A young soldier on a 72 hour pass before leaving for duty tries to lose his virginity. He meets and finally falls in love with a girl, and they spend his pass time together.

CHARLOTTE'S WEB
Distributor: Astral Communications.
Cast: Animated cartoon.
Credits: Sagittarius and Hanna-Barbera. Music by Richard and Robert Sherman.
Story: The children's classic presented in an animated musical adaptation.

CHILD'S PLAY
Distributor: Paramount.
Cast: James Mason, Robert Preston, Beau Bridges, David Rounds.
Credits: Producer: David Merrick. Director: Sydney Lumet. Screenwriter: Leon Prochnick, based on the play by Robert Marasco. Director of Photography: Gerald Hirschfield. Designer: Philip Rosenberg.
Story: A mysterious plague of violence erupts at a Catholic Boys School in New York State.

DIRTY LITTLE BILLY

Distributor: Columbia Pictures.
Credits: Producer: Jack L. Warner. Director: Stan Dragotti. Written by Charles Moss and Stan Dragotti.
Cast: Michael J. Pollard, Lee Purcell.
Story: A re-telling of the life of Billy the Kid.

THE EFFECT OF GAMMA RAYS ON MAN IN THE MOON MARIGOLDS
Distributor: Bellevue Film Distributors.
Cast: Joanne Woodward, Roberta Wallach, Nell Potts, Judith Lowry, Michael Kearney, Roger Serbagi.
Credits: Producer: John Foreman. Director: Paul Newman. Screenplay by: Alvin Sargent. Director of Photography: Adam Hollender.
Story: A searing and compassionate study of a widow's struggle to prevent a retreat from life as she tries to raise two teenage daughters.

HAMMERSMITH IS OUT
Distributor: International Film Distributors.
Cast: Richard Burton, Elizabeth Taylor, Peter Ustinov, Beau Bridges.
Credits: Producer: Alex Lucas. Director: Peter Ustinov. Writer: Stanford Whitmore. Cinematography: Richard H. Kline. Miss Taylor's costumes by Edith Head. Production Manager: Frank Wade. Editor: David Blewitt.
Story: Hammersmith is a master criminal who escapes from an insane asylum and makes everyone. A.J. Cornelius Crean Films Inc. production.

THE HEARTBREAK KID

Distributor: Bellevue Film Distributors.
Cast: Charles Grodin, Eddie Albert, Cybill Shepherd, Jeannie Berlin.
Credits: Producer: E.J. Sherick. Director: Elaine May. Screenplay by: Neil Simon from a story by Bruce J. Friedman. Director of Photography: Owen Roizman. Editor: John Carter.
Story: A young man deserts his wife on their honeymoon to try to win a beautiful girl he has fallen in love with on the beach. A comedy.

KILL, KILL, KILL
Distributor: Ambassador Film Distributors Limited.
Cast: Stephen Boyd, Jean Seberg, James Mason, Curt Jurgens.
Credits: Producer: Alexander Salkind. Executive Producer: Ilya Salkind. Director of Photography: Edmond Richard. Associate Producers: Almos Mezo and Daniel Carrillo. Director: Romain Gary. Music by: Berto Pisano and Jacques Chaumont.
Story: An action-packed adventure film of a modern-day vigilante who tries single-handedly to destroy an international drug traffic syndicate.

LADY CAROLINE LAMB
Distributor: United Artists.
Cast: Sarah Miles, Jon Finch, Richard Chamberlain, John Mills.
Credits: Written and Directed by Robert Bolt.
Story: The life of the early 19th century society woman, her scandalous escapades, and many lovers.

LIMBO
Distributor: Universal Pictures.
Cast: Kate Jackson, Sharon Dornbeck, Stuart Margolin, Hazel Medina, Kathleen Nolan, Russell Wiggins.
Credits: Producer: Linda Gottlieb. Director: Mark Robson. Screenplay: Joan Silver and James Bridges. Director of Photography: Charles Wheeler. Editor: Dorothy Spencer. Art Director: James Sullivan.
Story: The tragedy of American wives whose men are prisoners of war or missing-in-action.

LOST HORIZON
Distributor: Columbia Pictures.
Cast: Peter Finch, Liv Ullmann, Sally Kellerman, George Kennedy, Michael York, Charles Boyer, John Gielgud, Olivia Hussey.
Credits: Producer: Ross Hunter. Director: Charles Jarrott. Associate Producer: Jacque Mapes. Music by: Burt Bacharach. Lyrics by: Hal Dvid.
Story: The dramatic adventures of a noted British diplomat who attempts to evacuate a small group of people from a revolution in southern Asia and unwittingly leads them into a kidnapping, a plane crash and a trek through stormswept Himalayan Mountains.

LOVE AND PAIN AND THE WHOLE DAMN THING

Distributor: Columbia Pictures.
Cast: Maggie Smith, Timothy Bottoms, Emiliano Redondo, Charles Boxter, Don Jaime de Mora Y Aragon.
Credits: Producer and Director: Alan J. Pakula. Written by: Alvin Sargent. Associate Director: Thomas Pevsner. Editor: Russell Lloyd. Music: Michael Small.
An Alan J. Pakula Production.
Story: The sotry of two repressed people who have always been afraid to expose their feelings and who are afraid of risking pain and being hurt.

THE MACK
Distributor: Ambassador Films.
Cast: Max Julien, Don Gordon, Carol Speed.
Credits: Producer: H. Bernhard. Director: Michael Campus. Screenwriter: R.J. Poole.
Story: A confrontation between street macks (pimps) and an embittered cop.

THE MIND SNATCHERS

Distributor: Ambassador Film Distributors Limited.
Cast: Christopher Walken, Joss Ackland, Ralph Meeker, Ronny Cox, Marco St. John.
Credits: Executive Producer: Richard Lewis. Producer: George Goodman. Director: Bernard Girard. Screenplay: Ron Whyte. Editor: Sidney Katz. Director of Photography: Manny Wynn.
Story: A film of horror and suspense set in the near future when everything is under electronic control and men attempt to manipulate the brain.

PAY DAY
Distributor: Ambassador Films.
Cast: Rip Torn, Anna Capri.
Credits: Producers: M. Fink and D. Carpenter. Executive Producer: Ralph J. Gleason. Directed by: Daryl Duke.
Story: A country pop singer lives from pay day to pay day, his life a series of one-night stands and pleasure.

REEFER MADNESS
Distributor: Ambassador Films.
A film first made by the U.S. Narcotics bureau in 1938, it tells the story of a boy seduced into the self-destruction of marijuana. Now shown for laughs.

SAVE THE TIGER

Distributor: Paramount.
Cast: Jack Lemmon, Jack Gilford, Patricia Smith.
Credits: Executive Producer: Edward S. Feldman. Producer: Steve Shagan. Director: John G. Avidsen.
A Martin Ransohoff Production for Paramount and Filmways.
Story: Thirty-six hours in the life of a middle-aged dress manufacturer as he tries to find the reason for his existence.

SHAMUS
Distributor: Columbia Pictures.
Cast: Burt Reynolds, Dyan Cannon.
Credits: Producer: Robert M. Weitman. Director: Buzz Kulik. Screenplay: Sam Pessin.
Story: Reynolds a private detective who sleeps on a pool table, is hired to recover stolen jewels and gets involved in numerous complications.

SLEUTH
Distributor: Bellevue Film Distributors, Ltd.
Cast: Laurence Olivier, Michael Caine.
Credits: Screenplay: Anthony Shaffer. Executive Producer: Edgar J. Scherick. Producer: Morton Gottlieb. Director: Joseph L. Mankiewicz.
Story: A thriller about fear and murder.

SLITHER
Distributor: Metro-Goldwyn-Mayer.
Cast: James Caan, Sally Kellerman, Peter Boyle.
Story: A suspense comedy.

THE STORY OF LOLLY MADONNA
Distributor: Metro-Goldwyn-Mayer.
Cast: Rod Steiger, Robert Ryan, Jeff Bridges.
Credits: Producer: Rodney Carr-Smith. Director: Richard Sarafiau. Writers: Rodney Carr-Smith and Sue Crafton.
Story: A series of differences between two Tennessee Mountain families grows into a blood feud.

THE SWORD IN THE STONE
Distributor: Bellevue Film Distributors.
Voices: Sebastian Cabot, Richie Sorensen, Ginny Tyler, Karl Swenson, Junius Matthews, Martha Wentworth.
Credits: Story by: Bill Peet. Director: Wolfgang Reitherman. Art Direction: Ken Anderson. Directing Animators: Frank Thomas, Milt Kahl, Ollie Johnston, John Lounsbery. Music: George Bruns. Film Editor: Donald Halliday.
Story: Walt Disney's animated cartoon feature based on the widely-read book of the same name by T.H. White. The story of the legendary King Arthur's boyhood and his adventures with Merlin.

STEELYARD BLUES
Distributor: Warner Bros.
Cast: Jane Fonda, Peter Boyle, Donald Sutherland, Garry Goodrow, John Savage.
Credits: Executive Producer: Donald Sutherland. Producers: Tony Bill and Michael and Julia Phillips. Director: Alan Myerson. Writer: David Ward. Directors of Photography: Vincent Cresciaman. Associate Producer: Harold Schneider. Supvis. Film Editor: Donn Cambern.
A Bill 'Phillips Production.
Story: Three eccentric misfits, each with his own hangup, make their home in an automobile junkyard.

THE TRAIN ROBBERS

Distributor: Warner Bros.
Credits: Producer: Michael Wayne. Director and Writer: Burt Kennedy.
Cast: John Wayne, Ann-Margret, Rod Taylor.
A Batjac Production.
Story: With a $50,000 reward from Wells Fargo as the inducement, Lane agrees to help beautiful and young Mrs. Lowe recover a half-million in gold stolen from a train by her late husband and Cached in a wrecked locomotive deep in the Mexico badlands.

WALKING TALL
Distributor: Ambassador Films.
Cast: Joe Don Baker, Elizabeth Hartman.
Credits: Executive Producer: Charles Pratt. Director: Phil Karlson. Producer and Screenwriter: Mort Briskin.
Story: A Tennessee sheriff cleans up a town, 1972-style.

THE WORLD'S GREATEST ATHLETE
Distributor: Bellevue Film Distributors.
Cast: Tim Conway, Jan-Michael Vincent, John Amos, Roscoe Lee Browne, Dayle Haddon, Billy de Wolfe, Nancy Walker.
Credits: Written by: Gerald Gardner and Dee Caruso. Producer: Bill Walsh. Director: Robert Scheerer. Director of Photography: Frank Phillips. Music: Marvin Hamlisch. Film Editor: Cotton Warburton.
Story: A college football coach discovers an athletic prodigy in his jungle gym and attempts with persuasion to bring him back to America. Comical events result from his efforts.

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BUZZ KULIK

PG PARENTAL GUIDANCE SUGGESTED
Some material may not be suitable for pre-teenagers

VISITORS: Passing through Toronto

Michael Caine attended a special preview of Sleuth at the Ontario Film Theatre. Here he answers questions from an enthusiastic audience. With him is OFT director Gerald Pratley.

Nico Jacebellis, in charge of Eastern Advertising for Fox, accompanied Miss Berlin to Toronto. Nico was recently Fox publicity head for Canada.

Jeannie Berlin, star of The Heartbreak Kid, for Twentieth Century-Fox, in town to appear at a special preview at the Ontario Film Theatre and do promotion on behalf of the film.

Saul Chaplin, musical director for Man of La Mancha, was in Toronto to talk about one of his award-winning films, Seven Brides for Seven Brothers, and Man of La Mancha. Chaplin was instrumental in creating the MGM musicals of the early 1950's.

Jack Lemmon, Johnny Mathis, and Harold Arlen were in town to tape a TV salute to Arlen, who's musical contributions range from Stormy Weather to the songs and score for The Wizard of Oz.

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Feature Production in Canada Today: A Mari Usque Ad Mare.

English language film in Montreal

By DANE LANKEN

English-language feature film production is a going — and growing — concern in Montreal these days. Though it perhaps cannot yet match the fervor of the French-speaking filmmaking community, its own fervor is remarkable — especially considering that the industry was non-existent a decade ago.

There are several companies wholly or partly involved in feature productions, plus a number of individuals.

Unlike their French-Canadian counterparts, the English-language filmmakers tend to aim at the international market. Their films correspondingly larger in scope (and cost), and less 'personal' than the type of film which has until now represented a major part of French-language production.

Most of the English-language producers see financing as a problem, though they generally regard the CFDC favorably, and most detect an increasing confidence among the private investment community in the film industry. Disappointment with federal tax structures, however, continues to be widespread.

Most see Canada as possessing ample resources of trained technical crews and actors, disregarding the lack of big-name Canadian stars.

George Kazcender directs Maude Adams and David Selby in U-Turn.

Herewith a listing of most (if not all) of Montreal's feature film makers.

CINEPIX

Cinepix was in large part responsible for the early establishment of a commercial film industry in Quebec when it produced a series of super-successful skin-flicks in the late 1960s. A combination of saleable celluloid and aggressive salesmanship resulted in the immediate success of Valerie, L'Initiation, L'Amour Humain, Love in a Four Letter World and other films, as well as the training of a new generation of filmmakers and distributors.

These days, Cinepix is moving into other areas of production and distribution, but its efforts are still marked by a keen commercial-mindedness in making and selling movies.

Scheduled for March release is Keep It In the Family, a comedy directed by Larry (Fleur Bleu, High, etc.) Kent with US star John Gavin in the lead role. In pre-production is a "science-fiction horror" film to be directed by David Cronenberg of Toronto.

Guiding light of the Cinepix organization is John Dunning, a man of clear opinions and good business sense — things reflected in his company.

"We're all for a quota system," says Dunning. "It's the main hope for Canadian movies to really get going.

"I read that Ontario might get something like that, perhaps a mandatory four weeks of Canadian movies in all its theatres. I hope that the federal government will pick it up."

Dunning also favors a system by which five per cent of film taxes would go to the producers of Canadian movies, and another five per cent to the theatres showing them.

"Once you get into rewards it'll be good," he says.

Various Cinepix productions have benefitted from CFDC loans, and Dunning is appreciative of its efforts though he feels that the federal agency prefers to support French-language production in Montreal.

"You get the feeling that they want English movies made in Toronto and French ones here," he said.

He feels that there is no shortage of trained production crews in Montreal, saying that the city "can support three or four projects at any one time."

English-language actors, on the other hand, are in slightly short supply, he finds, which necessitates importing them from Toronto.

Dunning is annoyed that federal tax rulings on film investment are "vague" at this time.

"It's a little hard to get private money now," he says. "If there were favorable rulings the industry could take off."

POTTERTON PRODUCTIONS

Potterton Productions was formed several years ago by Gerald Potterton, ex-NFB animator and filmmaker, with English animator Peter Sander and accountant Murray Shostack. It shares an enormous office-production space in Montreal's Place Bonaventure with two other film concerns, including the major French-language production house of Carle-Lamy Productions. It gives every impression of being a secure, dynamic organization.

It does both animation — it's done things for Sesame Street and Yellow Submarine, two TV specials and the animation-live action feature, Tiki-Tiki — and live-action feature films.

Soon to be released is The Rainbow Boys, written and directed by Potterton himself and filmed in B.C. with Donald Pleasance and Kate Reid starring. Upcoming projects include Godsend, with former NFBer Donald Britain directing, Child Under a Leaf (George Bloomfield directing), and a co-production with Hollywood's David Wolper of Brian Moore's novel about the October Crisis, The Revolution Script.

"Rainbow Boys is being distributed by Les Films Mutuelles which has just opened a Toronto Office called Mutual Films," Potterton reports. "They seem to be very good. Like many distributors, if they like the product, they'll push it.

"Part of the problem with distribution in Canada has been in the way the Americans have treated us. Most Canadian distributors have been arms of American companies, and they've just shoved everything up here.

"But there are young Canadian companies coming up; they always seem to have been more aggressive in Quebec."

Potterton finds no shortage of good film technicians in Montreal — "they're really tops," he says — and there are plenty of actors, too, he says.

"But the distributors and theatres still talk of big names," he says. "And there are few Canadians in that department. The ones there have gone to the U.S."

His projects have received CFDC help, but he's "not that sure" about the organization.

"There always seems to be an incredible hassle," he says. "But it does seem to have gotten the industry off the ground and in that it's done a good job.

"There seems to be more private investors around than in the past, and I know if Canada gets a couple of projects to really work it'll be okay."

BELLEVUE-PATHE

Probably the most ambitious feature film outfit in Montreal is Bellevue-Pathé, which combines film labs in Montreal, Toronto and Vancouver with financing on many films and actual production on others. It recently joined with Gendon Films of Montreal and the Toronto-based Astral Communications.

The entire organization comes under the Bronfman umbrella.

Bellevue-Pathé is now winding up work on The Neptune Factor in Toronto, and is also involved financially with Lies My Father Told Me and U-Turn in Montreal plus The Merry Lives of Tobias Rourke, Mother's Day which Darren McGavin shot in Nova Scotia with Patricia Neal, Cloris Leachman and Bobby Darin, and the Quebec success Un enfant comme les autres — among others.

Terry Haig and Karen Black in Host's The Pyx.

It has at least six new projects, four in Montreal and two more in Toronto, on the boards.

Ben Gazzara will direct and star in Funzy and the Holy Name Society in Montreal in April. Producer Sandy Howard (Neptune Factor) will join with B-P for another film.

It also has Lester (Fortune and Men's Eyes) Perksy set to produce an English-language version of Quebec author Roch Carrier's novel La guerre, yes Sir!, possibly with Eric Till directing. And another film entitled Conspiracy of Death will also be shot in Montreal.

B-P president Harold Greenberg is understandably proud of his company's progress.

"There ain't anybody I know who's doing more," he says.

"All the films will have international distribution," he adds. "And Astral — of which I've just been appointed a director — will be expanding its distribution of Canadian and international product.

"But they key to the success of the industry here is better product. There's no way you can get people to see movies just because they're Canadian.

"Some of my films have had CFDC help; others haven't," he says. "But my philosophy about building an industry here is sometimes different from their's. You've got to get the pictures into the theatres and for that you've got to make good movies."

Greenberg says he has no problem getting crews for his movies.

"No problem at all," he says. "Even with several projects going on at once I don't foresee any difficulties.

"As for actors we might use one or two names of international stature, but all the below-the-line actors we need are right here at home."

HOST PRODUCTIONS

Host Productions (Quebec) Ltd. is a brand-new Montreal outfit put together by veteran Toronto TV producer Maxine Samuels. It has just completed shooting the screen version of Montreal author John Buell's novel The Pyx, with Karen Black and Christopher Plummer starring, and has an impressive line-up of projects before it.

It recently acquired the rights to Booker Bradshaw's All the Flowers Are Mine (with David Lewis writing the screenplay), with production set for this Spring. It also bought rights to Harry Boyle's The Great Canadian Novel.

It has Harvey (Fortune and Men's Eyes, The Pyx) Hart set to direct Leonard Cohen's The Favourite Game, with Cohen doing his own music. And sometime in the future it will do the screen version of Grant McEwan's book John Ware's Cow Country, which deals with the settling of Alberta.

Ms Samuels — who has moved to Montreal on a permanent basis — says she has distribution deals set for all the films, with Cinepix handling the Canadian side and Cinerama and World Films splitting up the rest of the world.

"I can only say I was thoroughly delighted with the quality of the crew I had on The Pyx," Ms Samuels said. "But I've had no problems in that department going back to my Forest Ranger days.

"Perhaps the technicians don't exist here in the abundance they do in the US, but there's nothing missing. The French-Canadians who worked on The Pyx were marvellous."

Ms Samuels has fewer kind words for private investors in film in Canada.

"The lack of private money is the largest single detriment to the development of an industry here," she said. "It's very tough to raise private money for films here."

She puts at least part of the blame on the federal government.

"Any young industry needs tax benefits," she says. "The government is making a great mistake in not creating some sort of tax relief for film investment.

""A good film industry is something that could be very good for the national image. But the investors need some impetus to regard film as in industry here, to take their money out of the market and put it into films."

For The Pyx, Ms Samuels enlisted CFDC assistance, but she recognizes shortcomings in the organization.

"The CFDC is serving a purpose as long as they encourage us to make films," she says. "But it is not in a position to invest more than $200,000 in a film and that doesn't mean too much on a $1.5 million project.

"And you can't limit your projects to a $200,000 budget."

MINOTAUR PRODUCTIONS

Minotaur Productions was put together several years ago by John Kemeny, formerly an NFB producer, and is involved in several aspects of film production. Feature-wise, it has recently made Quelques arpents de Neiges, and now has plans for a number of English language productions.

Most impressive of these is a screen version of Mordecai Richler's The Apprenticeship of Duddy Kravitz. Ted Kotcheff, formerly with CBC-Toronto and most recently a film director in England — his last project was Billy Two Hats with Gregory Peck — will direct.

Also on their list is The Captors, from the spy novel by John Ferris, which will be directed by Denis Heroux, the man who started so much here with his Valerie, L'Initiation, etc.

Distribution deals are set up with Mutual Films in Canada, and Cinerama and others internationally.

"Everybody is interested if you've got a good script," Kemeny says. "At least that was the case with 'Duddy'. But that could have been because there are a lot of Jewish businessmen around with a background like that in the book.

"Generally, it's not easy raising private funds. People can be very reluctant. But much depends on what happens to the tax deals. If the government clarified this it could be much easier for everybody."

Pentacle VIII's Lies My Father Told Me Features Yossi Yadin as the Old Man and Geoffrey Lynas as the boy.

Kemeny — with experience in both English and French-language production — finds major differences in attitudes between the two.

"The basic problem," he says, "is that French-Canadians films can be very successful because the French-Canadian public goes all out for their films. But I don't think there's been one English-language feature that has recouped its costs. English-Canadians won't support a film just because it's Canadian.

"Another thing is that the French-Canadian distributors have been much more aggressive — the English-Canadians could learn from them. They should get excited about an opening like the French-Canadians do.

" But," adds Kemeny, who produced Don't Let the Angels Fall while at the film board, "everybody has to do a better job.

"Producers should be choosier with their scripts. What they should look for is properties with good box office potential."

Donald Sutherland in Onyx's Alien Thunder.

PENTACLE VIII PRODUCTIONS

Pentacle VIII Productions expanded from making industrial films to features with Lies My Father Told Me, which has just completed shooting in Montreal. Jan Kadar, the celebrated Czech director of The Shop on Main Street and Adrift directed 'Lies' from a script by Montreal-born playwright and author, Ted Allan.

The setting of the film, described as a "bittersweet comedy", is 1925 Montreal.

It took producer Harry Gulkin a while to get the project off the ground, something that Gulkin blames in part on "conservatism in Canadian banking circles." However, it was no less than the Canadian Imperial Bank of Commerce that eventually came through with financing.

"The situation is improving," Gulkin says. "And it can only get better if the banks get a good return. We have very little doubt that we'll do well with this one."

Gulkin, who has other, as-yet unspecified projects coming up, sees no shortage of creative and technical talent in Canada, but he sees value in bringing in experienced people to bring that talent out.

"It's like Tyrone Guthrie coming to Stratford," he says. "The talent is here but it needs a creative catylist."

He stressed the quality of the performances director Kadar had evidenced from his Canadian performers.

"It is hard to get a professionally-written screenplay in Canada," Gulkin says. "The same with, for instance, editors. Things are improving, but there are still gaps.

"The rate of production seems to be exceeding the number of technicians. But this is not bad because more people are developing."

Gulkin regards the CFDC, which put $200,000 into 'Lies', as a "very good thing."

GEORGE KACZENDER

George Kaczender, who is completing U-Turn, which he co-authored, produced and directed, wins the prize for enthusiasm about making movies in Canada.

"I can't believe how fabulous it is," said Kaczender, formerly with the NFB.

"I had much trouble getting financing for U-Turn, but that is because I had no financial track record. Now that I've brought this in on budget, and because the backers like what they see, they want to help me again."

Kaczender is equally enthusiastic about the CFDC, which put $200,000 into U-Turn.

"It's a fantastic organization," he says. "Where would the Canadian film industry be without it?"

Cinepix's Keep It In The Family, with John Gavin in centre.

Kaczender, who directed Don't Let the Angels Fall at the Film Board and is currently at work on a new screenplay, sees a favourable comparison between the film industry in Canada and that in various European centres.

"Canada is already making as many good movies as some European countries with a 70-year tradition," he says. "We will soon see Canadian films stand up on the international market."

He sees a slight problem with the availability of trained crews in Canada.

"There's a problem when there's more than one project going on at a time," he says. "Right now, there are more directors around than technicians.

"But in three or four years this will no longer be a problem."

Kaczender summed up his feelings.

"You have no idea how excited I am about making movies in Canada," he said.

ONYX FILMS

Onyx Films, a Montreal firm now attached to the enormous Power Corp., broke into English-language feature production last year with Alien Thunder. Claude Fournier,a Montreal director with a stirling track record — his Deux Femmes Or or grossed $2.5 million in Quebec alone — directed the film in Saskatchewan with Donald Sutherland and Chief Dan George starring.

A mid-May release is planned for the $1.5 million movie.

Onyx's Michel duGrandpre said that no distribution deal has been agreed upon as yet, but in discussions with "major US firms" Onyx has discovered that the Americans "are fascinated with the idea that Canada could become a major production centre."

Onyx has other, unnamed projects underway at this time.

"We found when we made Alien Thunder a slight shortage of people to make up crews," duGrandpre said. "But of course, there were 15 features in production at that time, and also we were working in Saskatchewan.

"I don't think there's really any problem in that area.

"As for actors, we used all Canadians, though there are not many big name Canadian actors still in Canada and we had to bring Sutherland back here for this film."

DuGrandpre noted that Alien Thunder was made "without one cent" of CFDC money, a fact that he attributes to the CFDC's inability to deal with "this size of budget."

NATIONAL FILM BOARD

The National Film Board has one English-language feature underway in Montreal, a "multi-media musical comedy" entitled (for the moment) Conflict Comedy.

Morton Ransen is directing the film, from his own script, with actress Jackie Burroughs and young David Balcer starring.

But there will likely be no expansion in feature production at the board. NFB chairman Sydney Newman puts features low on his list of film board priorities.

"We'll make about four a year," he says. "Probably three in French and one in English.

"There are too many other things for us to do," he says. "We just don't have the money to speculate in a high-risk field like feature films."

ET CETERA

Other feature film activity in Montreal includes O'Zali Productions, for which Gordon Shepherd has made Eliza's Horoscope with Ida Kaminska. The film is reportedly completed but awaiting release.

Cinevision, chiefly a supplier of film production equipment, is involved financially with several productions in the US, and intends to get involved with production in Canada.

Paul Almond (Quest Films) is expected to begin work on a new feature this Fall.

Disada Productions is prepared to make an animated feature entitled The Magic Jewel, described as "a satirical look at children's stories in the full Disney method." It is currently negotiating for a $1.2 million budget.

And Lafferty-Harwood, a Montreal investment firm with a reputation for 'maverick' behavior, is looking for a return on its financing in the Richard Burton-Elizabeth Taylor TV film, Divorce His — Divorce Hers. There seems to be little doubt it will see a return, and this could signal a trend towards film investments among the financial community.

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Murray Markowitz and the Poetry of Film

By LLOYD CHESLEY

In a conversation with Allan King he mentioned that it seemed Canada contained neither of film's most prominent characteristics in its films to date: sex and violence. Now he'll have to amend that comment with the release of *August and July*, a new film that is an explicit exploration of a love affair between two women.

The film is by Murray Markowitz, a 28 year-old Torontonian with three films behind him, *Blake*, *The Glass Ring* and *More Than One*. This is his first major film.

It is over a year and a half since the film's conception. From the start it was seen as a highly romantic exploration of love, developing, as Markowitz freely admits, from an affair he had with a woman in Germany, and to whom the film is dedicated.

Markowitz put up some of the money himself, and was greatly aided by the CFDC, and Findlay Quinn especially, whom he calls "the patron saint of the project." Budge Crawley added more financial aid at post-production time. The budget for this film, slated for release at the end of February, came to $200 thousand.

But during production, especially during the months of shooting in Alliston, Ont., people had to work for little more than their belief in the project.

It was in that town that he found two professional actresses, Sharon Smith and Alexa De Weil. The fact that they were lovers made them a perfect choice as well as the fact that Markowitz became involved with both of them. The story of the film would probably make for as good a love story as the story in the film, and the relationships of the people making it certainly affected the way it turned out.

They did the script as they went along, planning at night what would be filmed the next day. They shot 80,000 feet of film that took 8 weeks for picture editing and three times as long for sound editing.

Markowitz sees it as a gentle and entertaining exploration of what is going on in the minds of many women today, in terms of their role in love and sex relationships. He doesn't look on it as a film about lesbianism, but as a film about love.

Markowitz feels anyone who has been unrequited in love should easily relate to the film. He sees it in the French Romantic tradition, done with sensitivity and poetry.

He feels it has a more international theme than many Canadian films that have come out and should be easier for foreign markets to relate to. It deals with the pain of love, when "there is nothing you can do but go along and get as much as you can out of a not-perfect relationship." He believes in the romanticism of the relationship and "tried to make it as real as possible."

"I think it's important for what it says, but I'm biased.

"I want an opportunity to develop my style. I'm thankful to have been able to make it as I wanted. I think it has a soul. I want it to be seen. I'm happy for people to have the chance to see it for themselves and decide for themselves."

Markowitz sees his style as "stream of consciousness; lots of chaos but constant intensity and poetry."

The film was shot by James P. Lewis and edited by Andre Herman. Markowitz sees himself as "someone like the leader in a bank robbery. You have ideas, but you depend on the creative people around you who contribute and change your preferences. Some of the interplay between the girls was purely spontaneous and I think very real.

"I'm pleased. I shouldn't be.

"The film is about the potential you have to love another man or woman no matter what your sex is."

He is very sensitive to reviews. "Bad reviews are painful: you feel like you're doing something that isn't honorable.

"I'd hate to see it bomb.

"It's an achievement when a film is finished in Canada."

He is disappointed with any attempt by Canadians to imitate American films.

But "Canada is open for anyone with ideas. The industry is growing quickly and needs people with ideas. And its bureaucracy is not over-developed as in some countries. The CFDC is brave and maintains a good independence from the government. Michael Spencer is a rebel and a sensitive man.

"Film is not separate from the community. It's a modern Church where people can go to relate to the rest of the Universe. It's like dreaming: it shows distant lands and unique people and situations."

He foresees, as most do, I hope, a boom to come in Canada. "In five years the industry will be twice as big. People establishing themselves now will be in a good position then. As Canada grows the industry will grow. And Canada is young, alive and vital, filled with resources."

For Markowitz, the romance is over for now with *August and July*. He is interested in something more direct and hard-hitting. At present he is researching and preparing a screenplay on the Steven Truscott trial.

In the meantime it's "a waiting game" as he watches the release of his film and hopes it is the success he hopes it will be.

The stars of Murray Markowitz's August and July, Sharon Smith and Alexa DeWiel.

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Filming in the Maritimes: Another American Invasion

By GALE GARNETT

Ah yes, an actress' life is all tinsel and glamour! Last year I did *Journey* for Paul Almond, along the banks of the Saguenay river, in Tadoussac Quebec at the height of the black fly season. What could be more glamorous than that? Easy, dining on hash soup and soup hash in Lunenburg Nova Scotia while filming for the big shots, the heavies, the Yanks!

There were things I loved about filming "Mother's Day" for the American-Swiss Taurean films Co. One of the things I loved was Lunenburg. I've seldom seen a prettier, more unbuggered up little town. Its gingerbreaded houses are mostly wood and painted white, blue or yellow, with the occasional green or red. The yellow houses became my favourites as they take to the particular colours of Maritime daylight in a special way. I found the Lunenburgers helpful and friendly, with a gregariousness I've never seen in an Ontario town of comparable size. Many of the local people are involved in handicrafts, predictably often deriving from old nautical time-passers, such as scrimshaw and macrame. There is a wildness to the Nova Scotia south shore, not unlike Connemara in the west of Ireland, which I also love.

I enjoyed working with people I could learn from like Cameraman Walter Lassally (who shot Tony Richardson's *Tom Jones* and recently the thematically and visually fascinating, though not fully realized, *Savages*, who always seemed to keep and use his head when all about him were losing theirs. His British unflappability failed to flap until the very end, when the combination of constant schedule changes and bad food forced him to issue definite instructions. ("My crew *must* be notified the night before"; "I'm no longer working Sundays"). As an actress, I always had the feeling that he and his British and Canadian assistants were making sure that I was protected. This gave me that false sense of security so necessary to my working well. Still cameraman Phil Stern was another delight. He had driven to Lunenburg from his home in Los Angeles (where he has worked for years with the likes of Spencer Tracy, Katharine Hepburn and the Burtons) in a beat-up pickup truck emblazed with McGovern stickers. Phil has known the biggest international stars in film but he's a nice man anyway, who judges people on an individual rather than status basis. (Actually, he doesn't judge them at all; he accepts).

The greatest part of the Lunenburg filming, however, was getting to know The Lady. Patsy-Louise from Packard Kentucky. Miss Patricia Neal. An extraordinary combination of Grande Dame and card shark, great actress and little kid, this lovely and gifted woman sort of adopted me. From the first exchange — "Hey babe, I really love your voice" "Thank you. Tessa (her 15 year old daughter, also appearing in the film) says it's like yours". "Yeah, well . . . I guess that's what I like about it." It was easy between us, with a shared love of both hard work and a good laugh that made it fun to hang out together. We compared notes on all sorts of things; acting, actors, golddiggers, country houses, men we'd loved. She taught me to play bridge in the makeup trailer ("It's a great game, babe . . . lead dammit!")

She was interested in my work ("Listen babe, if they don't cut it all, you're gonna be very good in this . . . but I still think you should cap that space between your teeth. I 'dunno, maybe it doesn't matter the way it did when I was at Warner Brothers".) And my life. ((You gotta boyfriend? You like 'im? Is he tall . . . I like tall men . . . my husband's tall.") When I left, she gave me a handpainted rooster pin and asked me to visit her in England. I look forward to it. A lot.

There were other good people. Tony from Malta, Royce from Oklahoma, Bobby from New York and Hellas from everywhere. It was a united company.

What united us was a common enemy: the budget. Never in my life have I worked on a play or a film where money was hovered over as closely.

The production office was in a room of one of the two hotels in Lunenburg that were billeting the cast and crew. If you walked in there and said "Good morning", chances were pretty good that someone would answer reflexively "we can't afford it", or, more simply "No!".

To reach for a pencil was to guarantee the voice of Marisa Alcaraz, Spanish assistant to American production manager Leon Chooluk 'Don take dat pencil out of thees office . . . we've lost 6 pencils thees week!"

Leon Chooluk was a funny combination. Basically a nice man who wanted very much to have everyone like him, he had also been trained under Harry Cohn, last of the mogul-tyrants. The golden era order barker and sweet gemutlich buddypal within Leon Chooluk fought constantly for control of his personality; producing days filled with "Nobody but talent rides in the cars! Nobody!" and "Look honey, I'm sorry about this morning . . . we're under a helluva lot of pressure here . . . Look I'm not as bad as Cohn . . . did I tell you about what Cohn called Irving Briskin . . . ."

Actor-turned director-producer Darrin McGavin was having his first time at bat in the control tower of a film. This produced a knowledgeable but cautious man wo remained pre-occupied and business-like, except occasionally with the rich and/or famous in our midst. His wife, actress Kathie Browne (you've seen her in 568 T.V. Westerns . . . she's the blond lady left to raise two small boys all alone) was working in the film, but her primary function seemed to be to hold Darrin together. I found out later that Darrin had a history of explosions and fights. In his determination to hold himself in control he became somewhat rigid, though not generally difficult to work with. Hard to talk to, though.

But there were lots of people to talk to. Mostly we talked about the food, which was awful. (Leon had made some sort of by-the-head deal on meals in our hotel, so any part of any animal that wasn't immediately recognizable as disgusting was served, then reserved in hashes and soups until the poor beast was naught but a memory. And potatoes. Lots of potatoes. Potatoes with corned beef, potatoes with cheese, potatoes with fried fish and finally, potatoes with glass. The management insisted that the glass was an accident, but I suspect it was on special at the local Dominion store. I usually had soup, dessert and wine (We bought our own wine). Breakfast and lunch were too risky, so I avoided them. But we survived the food and the film's now in the can (speaking of which, toilet paper was also rationed. Two rolls per week. Consequently very few invited people to their rooms after dinner).

I think it'll be a good solid gory thriller and do well in what Darrin McG. called "The Nabes". It was interesting, and I learned a lot but just don't let anyone tell you that the big money's in the Yank films. It may be, but not when they come to Canada. Which of course is why they come here. I'm glad they come. Us coolies need the work. I just don't ever want to look at another glassy potato or octagenarian dead chicken!

Director Darrin McGavin gives pointers to Patricia Neal, Tessa Dahl, and Gail Garnett during the filming of Mother's Day.

This could be Vancouver's Year; they hope

By SUSAN JASPER

VANCOUVER — The next centre for feature film might be this year in Vancouver, local filmmakers would have you believe.

But caution, please, utmost caution . . . The thing is, you see, they aren't quite willing to believe it themselves.

Meanwhile, prayers are offered nightly to the CFDC, the father of them all, along with the constant reminder that hopes have been high before. As one production manager put it, "Everyone could starve in the suspense of waiting."

The city's size, facilities, climate, and the determination of its filmmakers will eventually bring Vancouver into the mainstream of a Canadian feature film industry, behind Quebec, and now, Toronto.

The question is . . . can it really be in 1973?

It's not that feature films have never been made in British Columbia. There was *The Trap* (Oliver Reed and Rita Tushingham); *The Grove* (Robert Culp), which apparently left a large amount of money owing locally; *The Groundstar Conspiracy*, wherein Vancouver was selected largely because Simon Fraser University looked suitably frightening and futuristic; and something called *The Sweet and the Bitter*, better known derisively as The Sweet and the Sour. Larry Kent got started in Beautiful British Columbia.

The main attraction began three years ago when Robert Altman discovered that Vancouver's murky, gloomy winter was an excellent substitute for New England — hence. *A Cold Day in the Park*, with Sandy Dennis.

It ushered in a kind of colonial status for Vancouver with three American productions, a situation which had obvious benefits and a few not-so-obvious drawbacks.

"Altman, of course, liked the city and the attention, decided to shoot *McCabe and Mrs. Miller* here. Except that Mike Nichols also discovered us for *Carnal Knowledge*, with the result that they overlapped and spread all our available crews quite thinly," explains Keith Cutler, Directors' Guild regional representative and head of the sound department at Canawest Productions.

"We lost our sense of proportion — for six months, we got the feeling we really had a motion picture industry," says Cutler. "But we don't, yet. Craftsmen, cameramen, and directors are usually working for the CBC or doing commercials."

"Some people gained excellent experience, but it was in a particular kind of motion picture where you become part of a big money machine. That isn't always applicable to low budget film."

Everyone has a pet reason why Canadian films are experiencing a slow birth. Everyone has a warning to sound about hype, promoters, and cliched filmmakers, whether it's old school complacency or new school, student graduate naivete.

National Film Board director Bernard Devlin laments a lack of writers and good scripts, and talks about the need for an electric spark running through the country, "something, anything to galvanize it."

"The moment any writer is any good he gets an offer he can't refuse from the U.S.," says Devlin. Jo Kirkpatrick, his assistant director for an NFB feature comedy currently being filmed here, agrees with him, and adds her own complaint, that some members of Vancouver's film community have been unwilling to serve a period of apprenticeship when the opportunity has been available.

Cutler claims it's a lack of local producers, packagers who take story, stars and cast, director, and location to an investor with some promise of a market.

"Jim Margellos (who produced *Last of the Big Guns* for John Bassett) was our great white hope. Now, he's disappeared to Toronto to work for Bassett."

According to Bob Elliott, who produces short subjects for commercial theatre release, filmmakers forget their market.

"Everybody wants to make films; very few of them remember it has to sell to a North American public," says Elliott, who as manager of Famous Players' West Vancouver twin theatres, believes he knows the audience and hopes to prove it with a feature this year.

Others cite a lack of experienced directors. A few, quietly, mind you, suggest local technicians want the best jobs without prerequisite experience, that IATSE's jurisdictional regulations tend to strangle local efforts.

(IATSE's business agent Art Steadman doesn't want to discuss 1973 prospects. "I've been trying to help build the film industry here for 12 years. It's been ground into the dirt for long enough — we don't need any more premature publicity.")

And like any city, Vancouver's had its share of fly-by-night producers and promoters, including the classic "rented car left at the airport" trick. "More promoters per square inch than anywhere," grumbles Lew Parry, who produced *The Good Life*, an ode to life in Beautiful British Columbia under its former premier W. A. C. Bennett.

When all the blues are cried out, the essential problem remains — a lack of willing investment money in the province. Better business to invest in mining stock, explains Cutler; if it goes belly-up, it's an accepted gamble. Canadian feature films are risky, and investors aren't.

"The money's all been taken" is a consistent complaint, translated by production manager Bob Linnell as "everyone knows someone who has lost money." Those who haven't been taken for a ride were taken for a loss.

Elaborating on the money problem, Linnell explains tht eastern investors like John Bassett and Harold Greenberg are already involved and experienced with the entertainment industry.

"You have to remember it's huge money we're talking about when Bassett can link up with the Eatons, Goldberg with the Bronfmans in Montreal. For them, $100,000 is loose change — here, it's a major investment."

(unfortunately, according to some, that fact has been duly noted by the CFDC.)

Currently, the best example of a home'grown product is *Another Smith for Paradise*, which fell with a thud to languish in Astral Communications' Davenport Road office in Toronto, after the briefest of runs in Vancouver.

"Everyone expected it to be A Great Canadian Movie. It's just a good, competently-made, funny little picture which is getting short shrift from its distributors," says Cutler.

Director Tom Shandel is still determined that "Smitty" will have a life in theatres. His portrait of Harold F. W. Smith, a powerful tycoon born poor and Ukrainian in Winnipeg's north end, drew a poor review from the Vancouver Sun's Les Wedman, and two more from John Hofsess, McLean's film critic.

"I'm sure he (Hofsess) would be horrified to know he killed the film," says Shandel. It didn't help either, he says, to have the president of Astral, who approved the film for distribution, die as filming reached a conclusion.

Shandel, who with his investors are attempting to put pressure on Astral for action, also contends he was shafted by Odeon-Morton, "who show no sympathy or sensitivity to Canadian pictures."

The experience of *Another Smith for Paradise* hasn't prevented filmmakers and producers from planning for this. Feature films on the drawing board include:

The Inbreaker, a story about growing into maturity and values, set against a background of halibut fishing and Indian-White racial strife on the coast, written by Jacob Zilber, University of British Columbia professor and W. J. Sigurgeirson. Bob Elliott plans production at Alert Bay in July, with Warner Franz directing, and the CFDC and Famous Players hopefully footing the $200,000 cost.

Too Many People, under Bill Bradden, concerning a young songwriter who meets an affluent girl, gets caught in the establishment, and finally, becomes a wino. May star Michael Sarrazin and Ray Milland, and aiming for March-April shooting.

The Roofrunner, a black comedy about four young men at a turning point, which director and producer Harry Kemball describes as a case of "Fuck, fight, hold the light; carry out the dead." Based on a novel by Robert Hunter, with screenplay by Sue Hynds, at a projected cost of $400,000.

An indication that the sequel to Billy Jack, *The Trial of Billy Jack*, could be shot in Vancouver. After publicizing it briefly in the Vancouver Sun, Ernie Kerr of Panorama Productions now refuses to discuss it, and refuses also to discuss his attempt to negotiate with B.C.'s new provincial NDP government for film investment.

And sundry other rumors.

"We're all dressed up and ready to go," concludes Keith Cutler. "But I expect B.C. will be waiting for the industry to prove itself in Toronto, which is now experiencing a hothouse situation."

On paper, at least, it's more than Vancouver filmmakers have heard about in years.

Famous Players: Six to ten a year

TORONTO — Famous Players has invested more than $1½ million in Canadian films in the last four years and is moderately satisfied with the results.

George Destounis, president, says simply, "It's something we should do because we're the largest circuit in Canada. I've always believed in it but it's been a matter of how much and how."

There is "reasonably good response" to the French films made in Quebec but little success with the English-language films it has backed.

The company does not pretend to judge the films it backs and aesthetic grounds but reads scripts "only out of courtesy" as Mr. Destounis says. "It's an investment only."

The company is committed to showing the films it backs in key centers. Therefore a film can earn money for the company at the box office even if it does not return the investment.

Famous Players has laid down one ground rule for its investments: It only considers financial participation if the Canadian Film Development Corporation is involved.

"We did that because we did not want to be the judge of the script or casting. It was a straight investment and we realized the risk involved, but we felt reasonably assured of completion of the film as long as the government was a party to it."

It has backed about 30 movies since 1969, thus averaging six to ten a year.

After its first major investment of $150,000 in a French film called *Red*, it realized there was no way it could recoup, Mr. Destounis said.

"As time went on we realized that we would not be the judges of what would be made, that we would reduce our position to $50,000 per and help more.

"We felt protected by being with the government, by reducing the amount and by contributing to more films. There is no track record of established producers and directors in this country so I felt if we could help six instead of three, mathematical laws are such that maybe one of the six would do something.

Vice President Peter Mandell pointed out there are two ways of investing in films that Famous prefers. It can invest in production so that it owns part of the film and gets a percentage of the profits. Then it can write off 60 per cent every year. Or it can lend money to the production and then write off 100 per cent of the bad debts.

Most of Famous Players investments are now loans, he said.

Occasionally the company is not allowed to make the choice, he said. Instead, when the deal is presented, the producer tells the company how he will allow it to participate financially.

Famous picks the films it invests in "primarily on the strong recommendation of the CFDC on subjects they have reviewed and approved," Mr. Destounis said. There are certain subjects he prefers to stay away from — "provincialism is one.

"Nationalistic flavor is not essential to box office. I don't worry about provincialism in French because if it clicks, it fortunately bails itself out.

"There are certain things we should avoid and one of them is kids' attractions. Disney has enough problems."

Three French pictures being shown right now that have Famous Players money invested are *J'ai Mon Voyage, Quelques Arpents* and *La Mort d'un Bucheron*. The company also has money in *Last of the Big Guns*, Don Shebib's *Get Back* and *The Neptune Factor*.

When the company invests in a production it commits itself to exhibit the film in a major city — Montreal, Toronto, Vancouver, Calgary or Winnipeg.

Mr. Destounis explains: "Once we have picked the key and the picture does not generate returns, we just avoid playing it.

"It would be better to make a settlement rather than play the picture and just lose that much more money.

"We give them the same deal that we give the majors. If they earn, they can earn as high as 70 percent. If they don't earn, we request adjustments from them as we do from others. An adjustment is based on returns at the box office — there is a minimum — you can't pay them less than 35 per cent. They may earn 40 or 50 per cent but they are treated in the same fashion as our other accounts.

"What we need more than anything is a successful English film. The English market is far more competitive than the French. And secondly, the French media offers far more support than our English media.

"While we've been extremely successful with French films, I regret we can't say the same about English ones."

Astral sees new role in Canadian Production

By SHIRLEY MORRIS

Astral Communications expects to get more involved in the financing of motion picture productions, says president Martin Bockner.

"As Canadian production grows by leaps and bounds, our contribution to the growth of the industry must also increase," he said.

"We aim to set aside a reasonable fund of money for actual participation in production."

He said the company was "oriented this way" before the death of founding president Jerry Solway in November, 1971, but funds were not available.

Now with the control block of shares in the hands of businessmen who have backed films, the company can move into active participation.

"Before we wanted to be involved, but now we can say, 'Let's start'."

The control block of shares of Astral was purchased last October by a group of investors that included Mr. Bockner, vice-president Lawrence Fein, Edper Investments of Montreal which is controlled by Edward and Peter Bronfman — Harold Greenberg of Bellevue-Pathe; and Austin Beutel of Beutel, Goodman & Co., Montreal investment counsellors.

Mr. Bockner described Mr. Greenberg as "possibly the most influential entrepreneur in film production in this country. Astral benefits from his expertise."

"The industry will grow as writers, directors and producers become more competent. Then there will be a degree of confidence from the financial community. As the growth steamrolls, then Astral, as part of that growth, could take a leading role."

So far Astral has helped finance only two or three films, including *Another Smith for Paradise* and *Out of Touch* "but we are involved in several commitments for films to be made," Mr. Bockner said.

Astral is acquiring Gendon Films, a Montreal distributing company which shared in the financing of *Mon Oncle Antoine*. Gendon was also involved with *Last Act of Martin Weston, Bleu,* and *Golden Apples of the Sun,* and *Journey*.

"It owns properties we're interested in," he said.

"Our main business is distribution, and production is augmenting that business."

Astral, which went public in September, 1971, distributes films from American International, the Rank organization, Sagittarius and Fanfare Corp. It adds to the supply of film by individual deals, such as the acquisition of *Garden of the Fitzi Continis*.

"We're unique because we're Canadian-owned and a national company. Therefore we have a responsibility to a growing industry," Mr. Bockner said.

He pointed out that investing in the distribution of a film is "quite different" from putting up money for production.

"When you invest in a picture, you're the last one out with the money. But a distributor puts up the cost of advertising and prints and he's out first with his money.

"But I still say we need a fund for production, so that when this country starts to produce films for an international market, then it's a viable proposition. First everybody has to learn — writers, directors and all. And the cost of learning is money damn well spent. Then if a script comes across my desk, I can see it as part of world ownership and not just as a percentage of Canadian distribution."

Mr. Bockner said the first six months of 1972 were "rocky times because deals came home to roost that had been made about two or three years ago.

"In June, 1972, we were operating at a loss but there was a tremendous turnaround by the end of the year."

Astral produces primarily for television and recently completed a series of 26 half-hours called Hammy Hamster's Adventure on the Riverbank which it has sold to the CBC and in England, Australia and Finland.

The company has formed the Magic Machine Cartoon Factory as a separate division to produce animated film. It is working on the pilot of a series based on the adventures of Sam Slick.

The company's weakness is in Quebec which is the most exciting film-production area of Canada, Mr. Bockner said. Astral was one of the three major distributors in the province until the upsurge of Quebec-made films about three years ago. Then it slipped to 9th place.

"Quebec is making fine films — they're past the learning stage. We want to be part of Quebec film-making and there are discussions going on now."

THE BETTMANN ARCHIVE

Hi, there! I'm Tom Edison, the friendly but eccentric inventor. I'd like to talk to you for a few minutes about the magical qualities of SOUND.

You know, ever since I got to fooling around with these funny glass bubbles with curly little wires inside them, it's come over me that there's little voices down in there just waiting to be heard. Just crying out!

I got this scheme, see, where I put them on this wheel, flat like, that's going around maybe 78 revolutions per minute, and this little bamboo needle rubs against them and WHOOPEE, we got noises!

If the goldarn things would just stop burning out on me!

But just stick with me. After all, who brought you electric light on those little wax cylinders?

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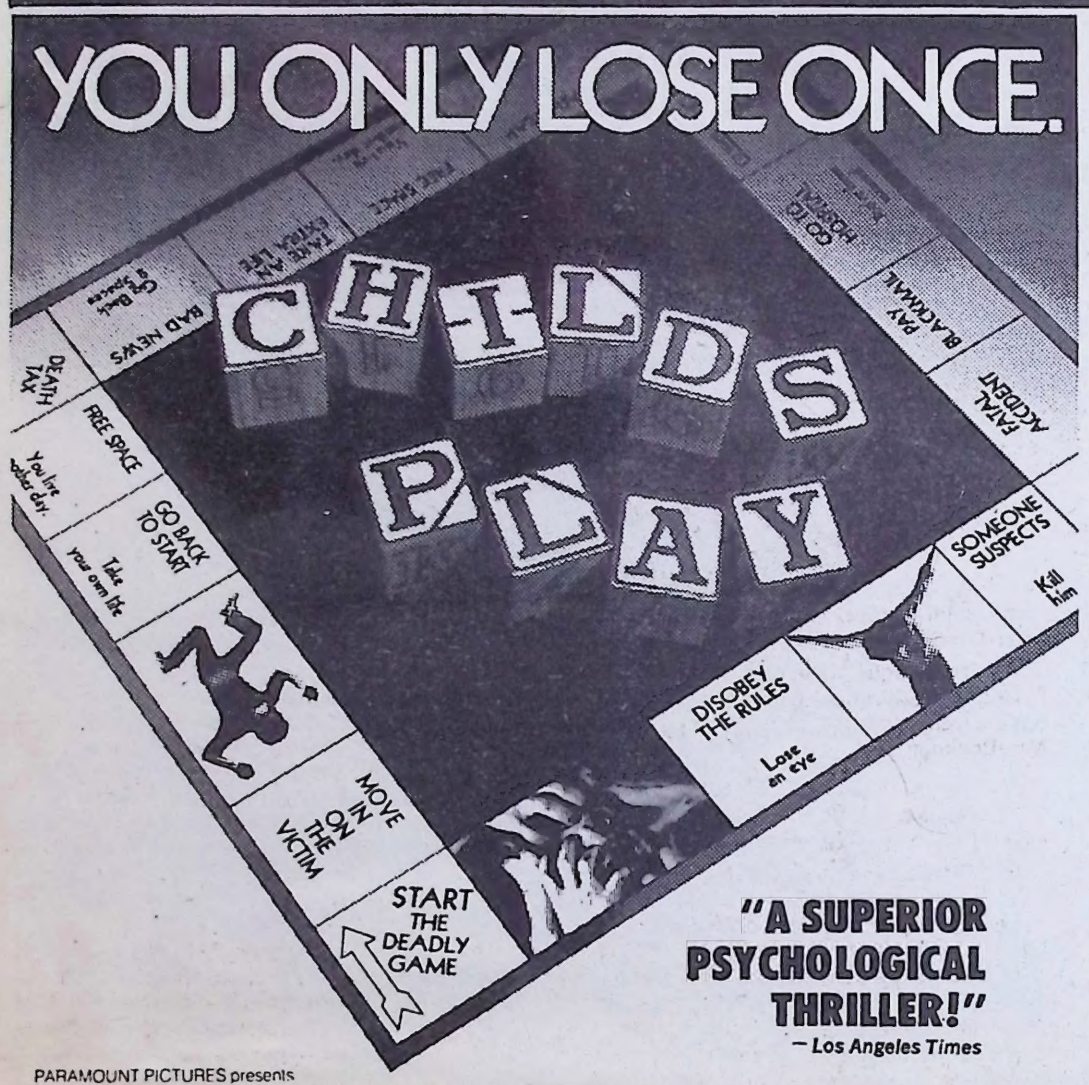

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—Peter Travers, Readers Digest (EDU)

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International Scenes

People, Places, Events from Around the World.

The coup of the distribution world is the acquisition by Roger Corman's distrib. arm of Ingmar Bergman's **Cries and Whispers**. Film was turned down by every major and minor U.S. distrib, and Corman picked it up only to break into distribution of foreign films. Now Cries is box office .... Bergman has forbid Cries to be screened in L.A. to qualify for the Oscars. So for the first time a really hot contender is ineligible. Seems he hates the vulgarity of the competition.

Technical news: Continental Camera Systems has developed a new **arial mount** designed to provide complete motion and vibration isolation between helicopters and motion picture cameras. New angles are also possible, including straight forward. Mount can be used on boats, trucks and other vehicles .... Universal has developed a new **mobile dressing room vehicle**. Each unit consists of a power unit hauling a trailer. Six dressing rooms are available, each with its own toilet, running water, lighting and air conditioning ....

Valiant Productions has developed a new **matte process** whereby layers of film can be put together so accurately that actors are no longer needed for second units. Furthermore, a 1972 film can use 1932 footage and have the actor walk in and out of buildings. And the buildings may no longer exist! Valiant plans to use the process in a production of Scarface Al Capone.

Paramount will be honored as Studio of the Year at the Show-A-Rama 16 Convention in Kansas City March 12-15. Attending will be 2,000 exhibs .... NATO and the NAC are combining for the third time in a decade for their **Northwest Regional Convention** in Seattle March 4-6. Site will be the Washington Plaza Hotel ....

The National Association of Concessionaires will publish a comprehensive **concession handbook** in hardcover. The 360 page volume will be made up of all the articles that have appeared in the Associations series of ten handbooks. Each will be revised and re-edited. The first handbook appeared in 1962. Text will cover book-keeping, setting up, personnel, etc. Publication is expected in a year.

Obituaries: Max Adraian, 63; J. Carrol Naish, 73; Jack MacGowran, 54, all actors. William Dieterle, 79, a director .... The final section of the old Fox Studio at Western Avenue and Sunset Blvd. site will include a drug store, market, restaurant and others ....

Also died: Lester B. Isaac. He was the international rep of IATSE, but his involvement in the film industry was history. An IATSE member since 1916, he was projectionist for Presidents Wilson and Harding. As chief engineer for Loew's he was responsible for installation of equipment in their theatres throughout the world. And as chief engineer for Cinerama, he supervised installation of their special equipment everywhere.

Festivals: The Melbourne Film Festival runs May 25 to June 9. Thirty features and one hundred shorts are expected in this 22nd annual event .... The 5th International Film Festival for Organization and Automation of Production and Control runs May 14-19 in Sofia. Scientific, technical and Educational films are spotlighted .... The 9th International Animated Film Festival will be held in Annecy, France, from June 13-17 .... And Foothill College in Los Altos Hills California is holding its 12th Annual Independent Film-makers Festival in May. 16 mm films by independents will be shown ....

The American Film Festival in May has established the **John Grierson Award** for the Best Documentary, to honor the founder of the NFB ....

Fuji Film is making a strong bid for the Kodak market. Fuji has appointed **Sol Halprin** its technical sales rep to advise cinematographers about the merits of Fuji film. Halprin is an award-winning cinematographer and co-inventor of Cinemascope .... **Alan Ladd, Jr.** has been appointed Vice President of Creative Affairs at Fox .... **Columbia** is combining many of the operations of its feature activity and TV Screen Gems in the U.S. ....

Warner Communications announced a new **cable** service in four U.S. communities. First run movies are offered just after theatrical release. Eight films for six dollars are offered each month. A special converter is attached to the set. Most major companies have supplied features ....

Upcoming events: a sequel is planned for Rosemary's Baby .... Ingmar Bergman wants Streisand to star in The Merry Widow .... A biog of Marlon Brando, unofficial, will be published in the spring by Joe Morella and Ed Epstein, who recently wrote a book on Lana Turner .... Glenda Jackson is turning down all Hollywood film offers because of her fear of flying, plus the fact that other means of transport would take too long .... Richard Lester will re-make The Three Musketeers ....

Philip D'Antoni is directing The Seven Ups in New York. Producer of the French Connection and Bullitt, word is that D'Antoni contributed more to those films than the others involved have acknowledged ....

Young Winston was voted best British Film of 1972 by the London Film Critics Guild. Robert Shaw was named Best Actor and Carl Foreman received the award for best Screenplay.

Franco Zefferelli will direct Camille in the Spring .... Karen Black will play Myrtle in The Great Gatsby .... Robert Shaw has joined Robert Redford and Paul Newman in the Sting. He plays a mobster .... Andre Previn is doing the post-production scoring for Jesus Christ Superstar .... Mel Brooks will direct his comedy Western, Black Bart, for Warners .... Jan Troell will direct Taylor's Bride, a late 1800's Big Sur love story. Pic will star Gene Hackman and Liv Ullman ....

Mickey Mouse cartoons came up for re-release in Swedish theatres. They were given X ratings because of excessive violence.

BOX OFFICE KINGS FOR 1972

In its annual poll of exhibitors across the United States, Motion Picture Herald has announced its box office kings for 1972.

The poll is for the actors who sell the most tickets.

Winner was Clint Eastwood, who appeared in *Play Misty for Me, Dirty Harry,* and *Joe Kidd.* It was Eastwood's first win, and he deposed John Wayne from the number one spot. Wayne holds the record for number of years on the list: twenty-three.

Second to tenth: George C. Scott, Gene Hackman, John Wayne, Barbra Streisand, Marlon Brando, Paul Newman, Steve McQueen, Dustin Hoffman, Goldie Hawn.

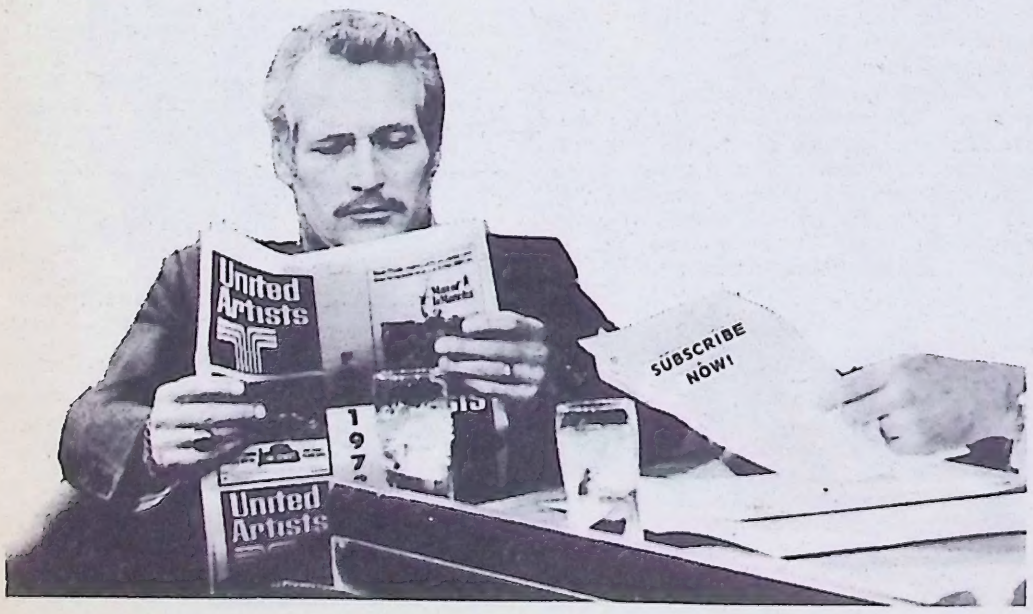
Hackman and Hawn were the only newcomers to the list. It was Brando's first appearance since 1958.

Stars who placed in the next fifteen: Robert Redford, Ryan O'Neal, Woody Allen, Lee Marvin, Ali McGraw, Sean Connery, Liza Minnelli, Walter Matthau, Raquel Welch, Jane Fonda, Jack Lemmon, Sidney Poitier, Burt Reynolds, Charlton Heston, Elvis Presley.

CANADIAN BOX OFFICE STATISTICS

DISTRIBUTOR	FILM	CITY	THEATRE (seats)	LENGTH OF RUN	TOTAL GROSS
Astral	Carry on Around The Bend	Toronto	York no. 1 (758)	1½ wk	10,400
	Love Swedish Style		Coronet (748)	2½ wk	19,900
Belleville	Snowball Express	Vancouver	Multiple	4 wk	102,000
		Edmonton	Multiple	7 wk	81,000
		Calgary	Multiple	7 wk	77,000
		Hamilton	Cinema (589)	7 wk	42,000
		Ottawa	Place de Ville (1228)	6½ wk	46,000
		Toronto	Multiple	3 wk	155,000
		Montreal	Multiple	2 wk	51,000
		Winnipeg	Multiple	2 wk	42,000
Cinepix	Wedding in White	Halifax	Scotia Square (724)	1 wk	6,000
		Winnipeg	Gaity (582)	2 wk	7,800
	Relations and Sappho Darling	Calgary	Grand (1405)	1 wk	8,000
	Loving and Laughing	Victoria	Haida (579)	1 wk	6,500
	La Vraie Nature de Bernadette	Toronto	Cinemalumiere (299)	2 wk	7,000
Columbia	Young Winston	Toronto	Fairlawn	17 wk	140,000
		Ottawa	St. Laurent no. 1	6 wk	35,000
		Winnipeg	Kings	6 wk	21,000
		Vancouver	Hyland	15 wk	63,000
	Valachi Papers	Halifax	Casino	4 wk	34,000
	Oliver	Winnipeg	Multiple	6 wk	37,000
	Chloe in the Afternoon	Toronto	Cinecity	6 wk	23,000
MGM	Great Waltz	Toronto	Glendale (704)	12½ wk	130,000
		Winnipeg	Grant Park (742)	5½ wk	45,000
		Ottawa	Nelson (799)	5½ wk	52,000
		Hamilton	Century (705)	5½ wk	36,000
	Travels With My Aunt	Toronto	Uptown no. 3 (408)	5½ wk	60,000
			Yorkdale Cinema (464)	5½ wk	60,000
		Montreal	Westmount (700)	5½ wk	32,000
		Vancouver	Multiple (2)	5½ wk	51,000
National General	Judge Roy Bean	Toronto	Uptown no. 1 (949)	5½ wk	71,992
	The Getaway	Toronto	Yonge (1639)	5½ wk	135,916
		Vancouver	Capitol (1394)	5½ wk	131,680
		Edmonton	Paramount (1429)	5½ wk	101,844
		Calgary	Palace (1787	5½ wk	64,544
		Winnipeg	Capitol (1413)	5½ wk	51,612
		Montreal	Capitol (2378)	5½ wk	136,217
		Halifax	Capitol (1980)	5½ wk	49,707
		Moncton	Paramount (1166)	5½ wk	30,100
Paramount	Lady Sings The Blues	Toronto	Multiple	5½ wk	163,000
		Vancouver	Multiple	5½ wk	62,500
	Godfather (French)	Montreal	Champlain (1407)	4½ wk	173,778
20th Century-Fox	Poseidon Adventure	Toronto	Carlton (2186)	5½ wk	314,297
		Montreal	Palace (2043)	5½ wk	168,447
			Red Room Dorval (872)	1½ wk	23,320
		Vancouver	Orpheum (2872)	5½ wk	179,667
			Lougheed Mall no. 1 (736)	5½ wk	101,140
	Sounder	Toronto	Hollywood N (696)	16½ wk	190,728
United Artists Universal	Pete 'N Tillie	INFORMATION UNAVAILABLE			
		Toronto	Hyland no. 1 (800)	5½ wk	108,543
		Windsor	Vanity (940)	5½ wk	42,466
		Edmonton	Odeon (1124)	5½ wk	49,475
		Vancouver	Vogue (1234)	5½ wk	50,229
		Winnipeg	Garrick no. 2 (810)	5½ wk	44,048
Warner Bros.	Jeramiah Johnson	Toronto	Uptown no. 2 (605)	6 wk	70,000
		Hamilton	Avon	4 days	5,950
	Deliverance	Toronto	Hollywood S. (917)	17 wk	230,000
		Hamilton	Jackson Square no. 1	6 wk	45,000
		Vancouver	Downtown (696)	6 wk	88,000
		Winnipeg	Polo Park (406)	6 wk	36,000
	Emigrants	Toronto	International (597)	6 wk	40,000

Paul Newman is catching up on the First Artists story in the Digest.
Make sure YOU don't miss any important stories and news. Subscribe Now.



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Books

The Magic of Fred and Ginger

The Fred Astaire and
Ginger Rogers Book
by Arlene Croce
New Press, $9.95

Fred and Ginger, Ginger and Fred, Astaire-Rogers — the names immediately bring to mind grace, beauty, music, and above all, class. They were the dance duo of film, from the beginning to now, and finally we have a book which does true justice to their achievements.

Arlene Croce approaches the subject of Fred Astaire and Ginger Rogers from two proper vantage points. She is a film critic and edits the Ballet Review, So instead of syrupy, empty nostalgia and high camp, we are given a true assessment of the skills and artistic achievement of the duo.

But at the same time Croce never forgets that that what we are seeing is fun. In fact that is her central point about Astaire and Rogers: each time they began a dance it seemed that they were doing it for the first time. Their spontaneity was their greatest gift.

It wasn't that easy. The process of developing their numbers was long, arduous work. When a rough draft of the script was ready, Astaire, Hermes Pan, and their accompanist would go into seclusion for two months before filming was to begin. Nobody had any say in their numbers except these men. Later Ginger would be brought in and Hermes Pan would teach her part to her. Remarked Pan, "First I was Ginger then I was Fred."

Pan himself was instrumental in the numbers, but Astaire deserves the major credit. What is really fascinating is that Pan looks, talks and walks exactly like Astaire. From the back you couldn't tell them apart.

Croce never belittles Rogers' contributions either. She maintains that Rogers was the perfect dancing partner for Astaire. Witty, bright, and saucy, she was also straightforward and just as spontaneous as he. In *Roberta* she praises Rogers' "beautiful supple back that let her arch from his arms like a black lily."

The author has few kind words to say about the scripts. They never equal the dances in quality. But could they? Or should they? After all, who can pay attention to a script when we are waiting for them to dance? Even though the supporting cast, like Eric Blore, is superb.

At the same time the decor was most important. In the midst of the Busby Berkely vulgarity, an artificiality was created in the Astaire-Rogers vehicles that was perfectly suited to their dancing. Dominantly white, like Venice in *Top Hat*, a world existed where, in the midst of the Depression, people actually did wear top hats, white ties, and tails all the time. Perfect.

Each film is analyzed fully. Each number is described and the history of the production is given. Of course all the credits are included.

What is best about the book is the illustrations. They are numerous, large, and illustrate the text. An added feature is a photo for page flipping in the upper corners — an entire step can be seen, simply by turning the pages quickly.

Sometimes she waxes too enthusiastically in her descriptions, but Croce does have one thing on her side. If you had twenty hours to watch any film you choose, you would have to pick an Astaire-Rogers — or preferably all of them.

Fred and Ginger dance Cheek to Cheek.

CANADIAN FILM DIGEST YEARBOOK

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Digest Casting

Are you looking for actors, technicians, teachers? We will provide a FREE listing in this column to help you. Send your information to Casting, The Canadian Film Digest, 175 Bloor St. East, Toronto 5. ANY personnel, not only movie people, are eligible.

Amalgamated Artists
Vancouver, B.C.
Alex McCallum of Amalgamated Artists Casting Agency has been appointed as casting director of an upcoming feature film to be shot in B.C. in the late part of 1973. He requires pictures and resumes from boys between the ages of 11 and 13 years, and girls between the ages of 3 and 12 years. ACTRA members preferred if possible, but non-ACTRA members are invited to send pictures and resumes as well. Please mail to Amalgamated Artists Casting Agency, c-o The Arts Club, 1181 Seymour St., Vancouver 2, B.C.

Backdoor Theatre Workshop
Toronto
Backdoor Theatre Workshop has received a LIP grant. Gino Marrocco will be holding open auditions for actors and actresses. Also needed: Resident stage manager, business administrator and jack of all trades. 474 Ontario St., Toronto, Ontario M4X 1M7, (416) 961-1505.

Camelot Little Theatre
Ottawa (Hazeldean) Ontario
Play polishing director for three one-act plays to be done in three quarter staging beginning of May. Availability from April 1 or 8 up to May 5. Salary plus transportation — approximately $1,250 — negotiable. Selection of plays contingent on advice of successful applicant. Some workshop expected between rehearsals in the stage crafts of own choice. Interviews at Theatre Ontario, in Toronto on Saturday February 10. Deadline for application January 26. Send resumes to Alan Raeburn, Theatre Ontario, 559 Jarvis St., Toronto M4Y 2J1, Ontario.

Centaur Theatre
Montreal
Looking for a House Manager whose responsibilities would include supervision of building maintenance. Job available immediately; salary open to discussion. Apply in writing to: Mr. Stephen Gentle, Centaur Theatre, 453 St. Francis-Xavier St., Montreal 125.

Citadel Theatre,
Edmonton
Citadel-on-Wheels, touring and workshop company of the Citadel Theatre, is interested in original Canadian scripts suitable for performance by a company of six. Participatory theatre preferred. Age group catered to: 5-8, 9-12, 13+. Address manuscripts to: Irene Watts, Director, The Citadel Theatre, 10018 — 102 Street, Edmonton, Alberta. T5J 0V7.
Also:
Resumes are now being accepted in preparation for casting the 1973-74 8-month season of the Citadel-on-Wheels. Rehearsals mid-August. Auditions in Edmonton only. Address resumes to: Irene Watts, Director, The Citadel Theatre, 10018 — 102 Street, Edmonton, Alberta. T5J 0V7.

Disada Productions
Montreal, Quebec
Disada Productions is looking for a male lead for an upcoming film to be shot in Spring 1973. The role calls for an Indian boy between the ages of 14 and 18 to portray a 16-year-old youth. Send pictures and resumes to Peter Adamakos, Disada Productions, 232 St. Jacques Ouest, Montreal 126, Quebec.

Gallery Theatre
London, Ontario
Invites applications from young actors and actresses interested in joining a small resident company, to produce children's, lunch-time and late-night theatre from January through May in London. Please send photographs and resume immediately to Ken Livingstone, Artistic Director, Gallery Theatre, 36 York Street, London, Ontario N6A 1A5.

Loyalist College,
Belleville, Ontario
Variety show director or director-choreographer for a group in Belleville which will produce a stage show of music, song, dance, skits, etc.; part of an annual festival in early April. Rehearsals start late February, and would be regular throughout period, so that residency in Belleville would be essential. Salary approx. $1,300. Contact: Ted Bairstow, Drama Department, Loyalist College, Belleville, Ontario (613) 962-9501 ext. 270.

National Film Board
Montreal
Planning low budget one hour dramas for TV and one and a half hour dramas for features. Looking for original film scripts or outlines. Please submit same to Rosemary Chapley, Studio Eight, National Film Board, P.O. Box 6100, Montreal 101, P.Q.

New Century Theatre
Saskatoon
Twenty-fifth street house-NCT is looking for the following: theatre technician, music composer, actresses, actors, dancers and designers. Mostly looking for versatile people who can fill several bills. "Some of the above positions will be paid, some will be nonpaid, but all of them will be geared towards individual artistic development and the growth of original theatre in Saskatchewan. Apply to twenty-fifth street house, New Century Theatre, 202-102 2nd Ave. N., Saskatoon, Sask.

Patti Payne
Toronto
Shooting begins February 28 for CBC-TV's eight one-hour episodes of Pierre Berton's National Dream. Casting here and points west — mostly men in the 30- to 60-year-old range. Documentary to be shot across Canada from the end of February into June. Director is Eric Till and producer is Jim Murray. Photos and resumes to Patti Payne, 2264 Lake Shore Blvd. W., Toronto 500.

Sarnia Little Theatre
Sarnia, Ontario
Part of the Ontario Arts Council professional training program administered by Theatre Ontario. Stage management seminar-workshop includes seminar approaches in both lecture and practice for March 3 weekend. Salary $150 plus travelling expenses. Reference job number 010-72. Deadline February 2. Send resumes to: Alan Raeburn, Theatre Ontario, 559 Jarvis St., Toronto, Ont. M4Y 2J1.

DIGEST MOVIE QUIZ NO. 4

1. Who played the title roles in The Princess and the Pirate?

2. In a certain movie, Paul Newman's role was described as "the man with the barbed-wire soul." What was the movie?

3. Bob Hope and James Cagney danced together in a certain film. What was the name of the film?

4. Identify the following: a short red-haired actor, his manager brother, and actress sister.

5. What is Julia Wells' reel name?

6. Who composed the theme music for Gone with the Wind?

7. Much to Cole Porter's surprise, Roy Rogers sang one of his songs in Hollywood Canteen. It subsequently became a hit. What was the song?

8. In what movie did Jeannette Macdonald sing Some of These Days?

9. He made his movie debut as the laughing killer Tommy Udo, who, along with other bad faults, pushed old ladies down the stairs. Which actor was this?

10. Two musical stars sang A Couple of Song and Dance Men. Who were they and in what film did they sing it?

Answers:

1. Virginia Mayo, Bob Hope. 2. Hud. 3. The Seven Little Foys. 4. James, Bill, and Jeanne Cagney. 5. Julie Andrews. 6. Max Steiner. 7. Don't Fence Me In. 8. Rose Marie. 9. Richard Widmark. 10. Bing Crosby, Fred Astaire in Blue Skies.

Digest Classified

Wanted—800 good used theatre chairs. Write C. Wilson, Box 142, Barrie, Ontario, or call Toronto (416) 364-3674.

For Sale: Tape recorder. Uher 4000L portable mono. 5" reel to reel. Professional quality. All accessories. Contact the Film Digest, Box C, 175 Bloor St. East, or call (416) 924-8895.

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